Geo. C. Dobson & Son's ROYAL

BANJO TUTOR

WHITE-SMITH MUSIC PUBLISHING CO

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John Carey

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BANJO TUTOR

A Work Expressly Designed for the Beginner.

The principal scales, chords, etc., are presented in the most simple form, illustrated by diagrams. showing the right and left hand fingering, also many sparkling gems for the instrument, composed, arranged and specially selected by the authors, with many elegant contributions by leading banjo teachers of the country,

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PREFACE.

THE present work is the result of many years study of the art of Banjo-playing, founded on theoretical and scientific principles. These principles through practical application in both teaching and exemplification in the concert hall, have established their claim to unrivalled superiority, of which the successful results of our long and successful professional experience offers abundant proof. The old saying, "time tries all things," although a severe one, is unfailing; one which nothing genuine need dread, as it is sure to confirm that which is worthy and condemn whatever is false. It is by this test that our theories have been tried, proved and found not wanting.

The Royal Banjo Tutor is especially designed to meet the requirements of the beginner. To this end the Elements of Music have been briefly and concisely introduced in a form particularly adapted to a study of the banjo. The diagrams showing the principal scales and chords in banjo music, with the proper fingerings, have been carefully prepared for this work in which they appear for the first time. They will be found an invaluable guide to every learner, for they will rapidly advance him in an intelligent knowledge of and the ability to play the banjo artistically. The special cuts showing the correct position of the body, arms and fingers in all essential movements, completely cover these very important points, leaving the student at no time in doubt thereon. Explanatory matter of all kinds has been rendered as briefly as possible and in a form most easily to be comprehended by the youngest pupil.

In the selection of pieces for playing, the same scrupulous care has been exercised. A large portion of the material is original, and has been written especially for this work. The scope is ample; beginning with the simplest exercises and melodies, gradual progress soon brings the student to the more difficult compositions, which if he has carefully studied the preceding sections of the "Tutor," he will find little trouble in executing.

This work has been prepared for "the million" and with a view to making it not only possible, but also easy for anyone to learn to play the banjo who desires to do so; and we are confident that the "Tutor" will not fail of its mission. To those who by contributing original compositions have increased the value of the book by adding to its element of variety, we tender our grateful thanks. Should this little book meet the success that is confidently predicted, by facilitating a popular study of the banjo, the highest wishes of the authors will then be fulfilled.

BOSTON, July 1st, 1891.

GEO. C. DOBSON.
BENNIE DOBSON.

GEORGE C. DOBSON.

THE name of some particularly distinguished individual has always been associated with the development and perfection of every musical instrument, both as regards its mechanical construction, and the methods employed in playing upon it. Thus, for instance, we find the names of Thalberg, Chopin, Liszt, and others, indissolubly connected with the art of playing the Piano—Paganini, Spohr, and Kreutzer, with that of the Violin, and Sor, Berlioz, and Carcassi with that of the Guitar. These celebrated artists, each of whom was a genius in his own way, devoted their lives to the special branch of art in which they became famous. So, also, with the subject of this preface, George C. Dobson, whose labors, both as regards the construction of the Banjo, and the art of playing it, have made his name celebrated far and wide. In point of fact, by virtue of priority as a developer and perfector of the resources of the banjo as well as by his pre-eminent genius and skill as a writer and virtuoso on this popular instrument, he stands today the leading representative in his profession.

Mr. Dobson was born in New York State rather more than forty years ago. Having inherited a positive and precocious musical talent and having chosen the banjo for the special object of his talent, he made the most astonishing proficiency in the art of playing the instrument. While yet a youth his appearance in many of our principal cities as a solo performer of unrivalled brilliancy and execution, made him at once famous, and won for him the plaudits and homage of the masses, the patronage of the wealthiest people in the land, and the endorsement of professional people of the highest rank. Early divining the original imperfections of the banjo, he began to devise improvements of all kinds which ultimately resulted in the production of his "Victor Banjo" which is acknowledged to be a perfect instrument.

For many years Mr. Dobson has been a permanent resident of Boston where he has maintained his professional supremacy as teacher and virtuoso He is still at the zenith of his remarkable powers, and through his celebrated "WORLD'S BANJO GUIDE," and other methods and compositions, no less than by his matchless playing, is everywhere known and recognized as "King of the Banjo."

BENNIE DOBSON.

This young banjoist, son of George C. Dobson, was born, reared and educated in Boston. Like his famous father, he very early showed decided talent for music, and under the latter's magnetic teaching and example rapidly acquired that skill and finish in playing the banjo that has raised him to the rank of first-class performers on this popular instrument of the day.

Bennie's first appearance at a public concert was in 1889, when before a large audience in Tremont Temple he exhibited such skill and expression in his execution upon the banjo as to elicit the most favorable comments of intelligent critics. The following from a leading musical journal sufficiently voices the general verdict on that occasion:—"Bennie Dobson's recent appearance in Boston as a banjo soloist satisfied the audience that the lad was already a finished performer on the instrument, and that his peerless progenitor (Geo. C. Dobson) universally known as the 'Banjo King,' will have to look well to his laurels if Bennie should enter the lists as a rival." On the occasion of his graduation from the Rice Grammar School, he took part in a musical program with great success, of which the *Boston Herald* said:—"A banjo solo was played by Master Bennie Dobson, for which he received a hearty encore, in response the young lad responded with a pretty composition of his own."

Bennie is already very favorably known as a skilful and thorough teacher as well as a finished performer, and will certainly prove to be both a famous virtuoso and an accepted authority in all matters pertaining to the banjo.

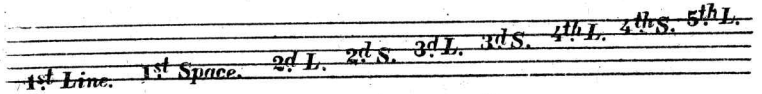
SECTION I.

Elements of Music.

THE NOTES AND STAFF.

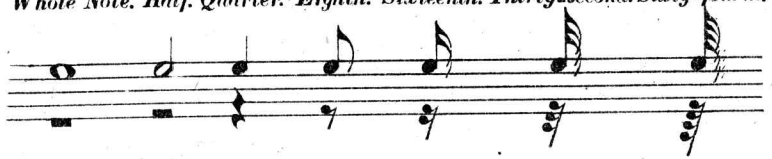
Characters that represent musical sound are called NOTES; those that represent silence are called RESTS, and when employed to express a musical idea are written upon what is called the STAFF, a combination of five lines and four spaces.

THE STAFF.



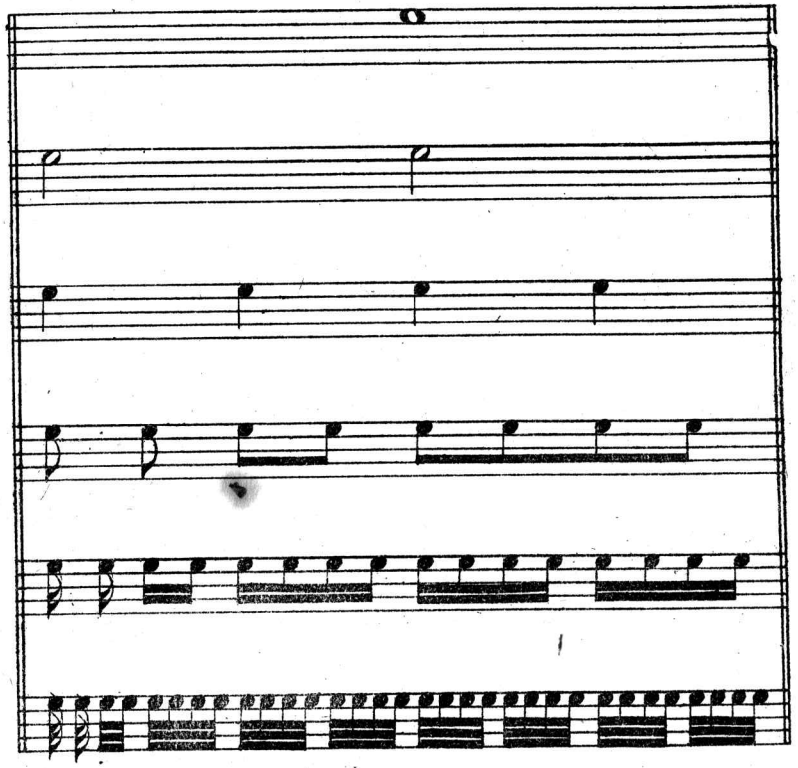
Each one of these lines or spaces is called a *Degree.*

THE DIFFERENT KINDS OF NOTES AND RESTS.

Whole Note. Half. Quarter. Eighth. Sixteenth. Thirty-second. Sixty-fourth.

Whole Rest. Half. Quarter. Eighth. Sixteenth. Thirty-second. Sixty-fourth.

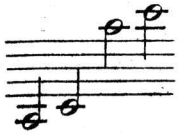
RELATIVE VALUES OF THE NOTES.

A Whole note is equal to two Half notes, or four Quarter notes, or eight Eighth notes, or sixteen Sixteenth notes, or thirty-two Thirty-second notes, or sixty-four Sixty-fourth notes. See following diagram.

TABLE OF NOTES.

A dot placed after a note or rest (𝅗𝅥. 𝄽.) increases the time-value of the note or rest one half. A second dot (𝅗𝅥.. 𝄽..) increases furthermore the duration of the note or rest one half the time value of the first dot. Thus a dotted half note (𝅗𝅥.) is equal to three quarter notes, and a double dotted half note (𝅗𝅥..) to three quarter notes and one eighth note. So also in like manner with every other kind of note or rest.

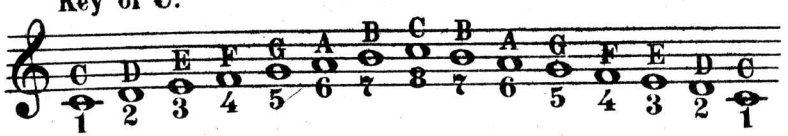
THE SCALE AND CLEF.

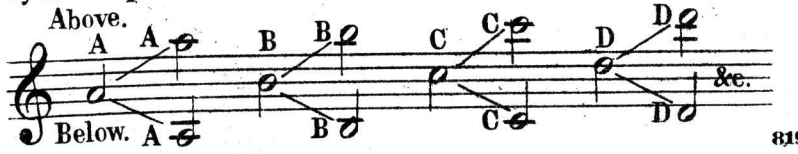
A Scale is a succession of musical sounds ascending or descending according to a system of tones and semitones. The first seven letters of the alphabet are applied to the principal tones of the Scale, and in order to indicate exactly the pitch of the notes, a character is placed on the Staff called the G, or TREBLE CLEF, which fixes G upon the 2d. line thereof. EX. From this starting point all other tones may be determined.

The short added lines above or below the staff upon which notes are written are called Ledger Lines. EX.

The first or principal tone of any scale or key is called the key-note. Thus we say a piece of music is in the key of C, or D, or E, and so on.

EXAMPLE OF A SCALE.

Key of C.



The eighth tone of any scale bears the same name as the first, and is said to be an Octave higher, or lower, according ly as its position is above or below it. See following example.

TIME, MEASURE AND BAR.

The Three Principal Kinds of Time.

COMMON TIME. TRIPLE TIME.

$\mathbf{C}$ or $\frac{4}{4}$, $\frac{2}{4}$, $\mathbf{\Cent}$ or $\frac{2}{2}$ $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{2}$,

COMPOUND TIME.

$\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{6}{4}$

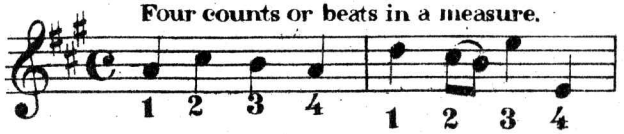
The lower of the two figures indicates the kind of a note, and the upper figures, how many of that kind of a note are contained in a measure. Thus $\frac{2}{4}$ signifies that there are two quarter notes to a measure; $\frac{6}{8}$, six eighth notes, &c.

A MEASURE is that portion of a piece of music contained between two bars. A BAR is a perpendicular line drawn through the staff, thus: A DOUBLE BAR indicates the end of a piece of music or of some particular portion of it. A double bar with dots, thus: is called a Repeat Mark, and signifies that the music should be repeated from the previous double bar or from the commencement of the piece.

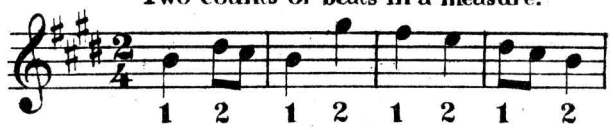
Examples of Various Kinds of Time.

COMMON TIME.

Four counts or beats in a measure.

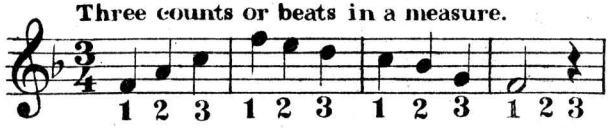


Two counts or beats in a measure.

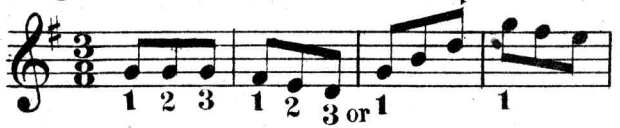


TRIPLE TIME.

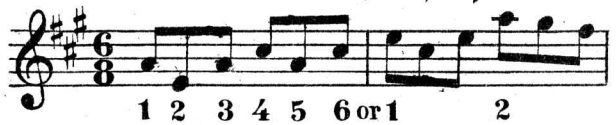
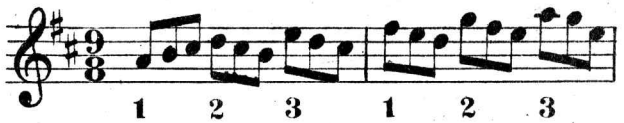
Three counts or beats in a measure.



Three counts in slow time. One in quick time.



COMPOUND TIME.

Six counts in slow time. Two, in quick time.

Three counts or beats in a measure.

All other varieties of time are only modifications of the above three simple forms. The student should become perfectly familiar with, and learn to count and beat them.

COUNTING OR BEATING TIME.

The Examples above show how many counts are made in a measure of each kind of Time. In beating Time the following simple forms are usually employed. In Common $\left(\frac{4}{4}\right)$ Time; four motions with the right hand: Down_Left_Right_Up. In Triple Time, $\left(\frac{3}{4}, \frac{3}{8}\right.$ or $\left.\frac{3}{2},\right)$ three motions: Down_Left_Up. In Compound Time, $\left(\frac{6}{8}\right.$ or $\left.\frac{6}{4}\right)$ six motions: Down_Left_Left_Right_Right_Up. When the movement is very fast these forms are often simplified as follows: In Common Time, two beats in a measure. In $\frac{3}{4}$ or $\frac{3}{8}$ only one beat. In $\frac{6}{8}$ or $\frac{6}{4}$ two beats.

ACCENT.

Musical accent, which consists of a slight, almost imperceptible emphasis, is most essential in music, as it marks the principal, and sub-divisions of a measure. That which marks the former is called *Primary Accent;* the latter, *Secondary Accent.* In Common or $\frac{4}{4}$ Time, these accents regularly occur on the first and third beats of the measure. In Triple Time, on the first and third beats. In $\frac{6}{8}$ Time, on the first and fourth beats. The Secondary accent is naturally slighter than the Primary.

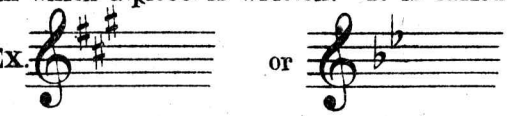
ACCIDENTALS.

The Accidentals or chromatic signs are the Sharp (♯), the Flat (♭), the Natural (♮), the Double-sharp (𝄪), and the Double-flat (♭♭).

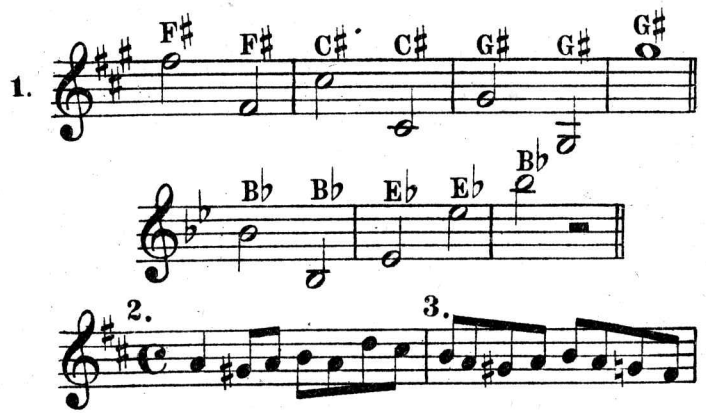
The ♯ before a note raises it a { Semitone. / Half tone.
„ 𝄪 „ „ „ „ „ „ Whole tone.
„ ♭ „ „ „ lowers „ „ Semitone.
„ ♭♭ „ „ „ „ „ „ Whole tone.
„ ♮ „ „ „ removes the previous ♯ or ♭.
„ ♯𝄪 „ „ „ previously double sharped, lowers it a semitone.
„ ♮♭ „ „ „ „ „ flatted, raises „ „ „

SIGNATURE.

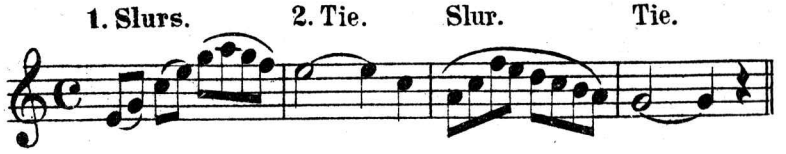
The group of sharps or flats placed next the clef, determines the key in which a piece is written. It is called the SIGNATURE Ex.

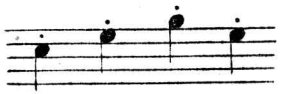


or

[1]The sharps or flats indicated in the signature affect every note on the degrees of the staff upon which they are placed; also in all the octaves above and below. [2]Accidentals foreign to the key in which a piece is written are often introduced; but they affect the notes to which they belong in that *one measure only* in which they appear. [3]If required in the next measure they must be indicated again.

OTHER SIGNS AND CHARACTERS.

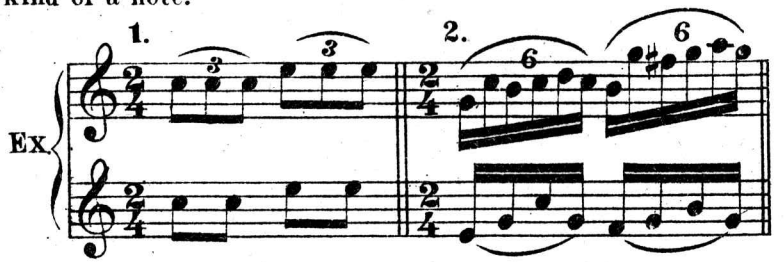
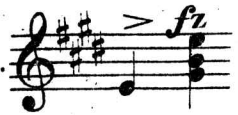
The following signs and characters are peculiarly essential, as they occur in music generally.

[1]This sign ⁀ called a SLUR, when placed over two or more notes, signifies that they are to be played *legato*, *i.e.*, in a smooth and connected manner. [2]When this sign connects two notes on the same degree of the staff it is called a TIE, and signifies that they should be played as one continuous sound.

When either of the following marks, . or ', are placed over or under a group of notes, it signifies that they are to be played *staccato*, *i.e.* short and clearly detached. For instance; a group of quarter notes marked thus:



should be played

as though they were eighth-notes with an eighth rest between them. The same principle also applies to notes of other denominations.

[1]A TRIPLET is a group of three notes which are to be played in the time of two of the same kind of a note. [2]A SEXTOLET is a group of six notes played in the time of four of the same kind of a note.

This character > is called a FORZANDO mark, and signifies that the note or chord to which it belongs is to be struck with considerable force. It is often expressed thus *fz*.

This sign ∧ is called an ACCENT MARK and is used when only a slight emphasis is required.

The HOLD or PAUSE (𝄐) placed over a note or rest signifies that it is to be prolonged, more or less, at the pleasure of the performer, beyond its real time-value.

This sign is called a *Crescendo Mark.*

" " " " " *Diminuendo Mark.*

The first indicates a gradual increase in loudness, and the second a corresponding decrease.

D. C. (*Da Capo.*) Indicates a return to the beginning of the piece. *D.C. al Fine.* signifies play from the beginning again to the word *Fine* or to the 𝄐 placed over a double-bar.

The SIGN MARK (𝄋) or the words *Dal Segno al Fine,* at the end of a passage directs the performer back to where the sign first appears, from which place the music must again be played until the 𝄐 or the word *Fine* occurs.

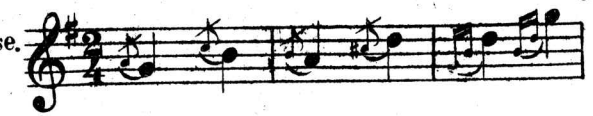
When there are two endings to a strain that is to be repeated, marked thus: 1. 2. the second ending 2. is to be played instead of the first when the strain is played the second time.

SYNCOPATION.

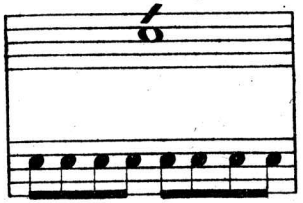
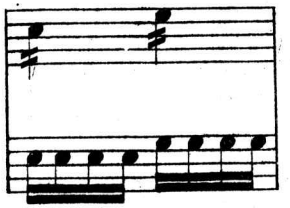
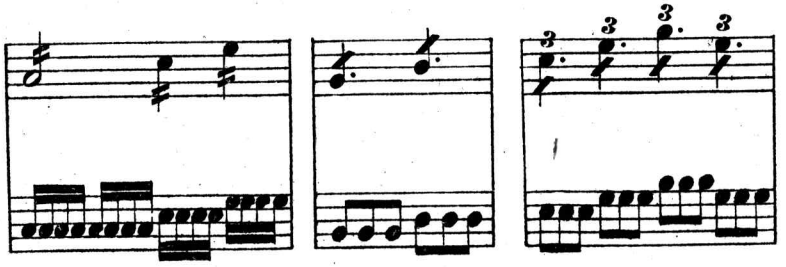
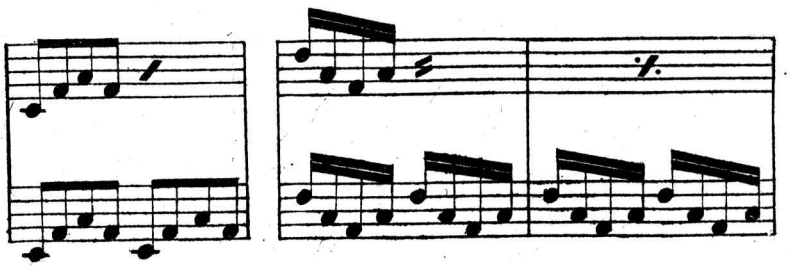
Syncopation occurs when by means of the tie, or otherwise, the regular accent is suspended and made to fall on an unaccented part of the measure.

Ex.

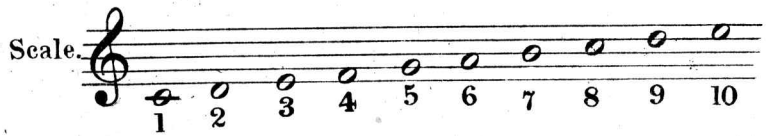
THE APPOGGIATURA OR GRACE NOTE.

This kind of note is employed for the sake of embellishment. It has no time-value of its own but takes it from the principal note which it precedes. The following forms are most in use.

ABBREVIATIONS.

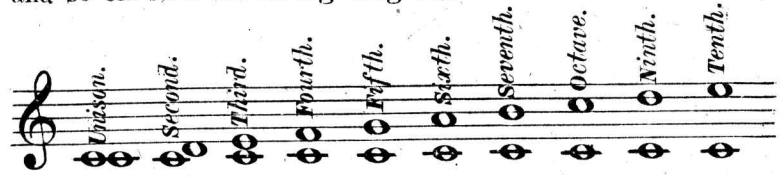
The simplification of groups of notes, or of a measure, or part of a measure by means of characters, is called abbreviation. The following forms are usually employed.

As written.

As played.

INTERVALS.

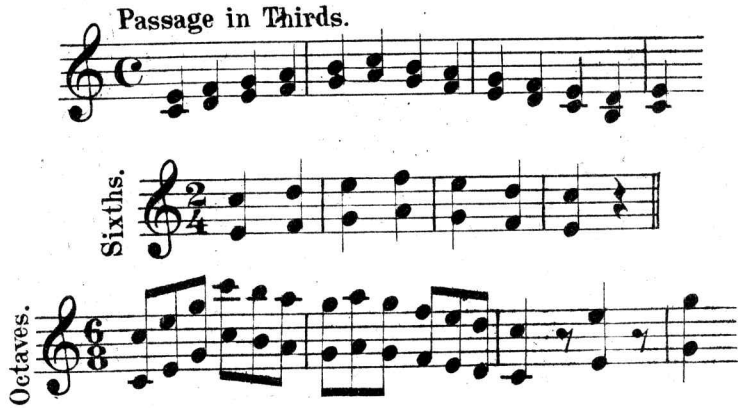
An Interval is the distance between any two degrees of the

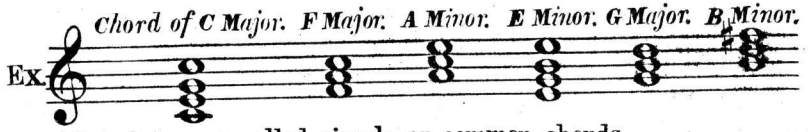


From 1 to 2 is a second—1 to 3 a third—1 to 4 a fourth; and so on. See following diagram.



A Unison consists of two tones of exactly the same pitch sounded together.

Passages in Unisons, thirds, sixths and octaves sound the most harmonious.

A CHORD consists of three or more tones sounded together.



The above are called simple or common chords.

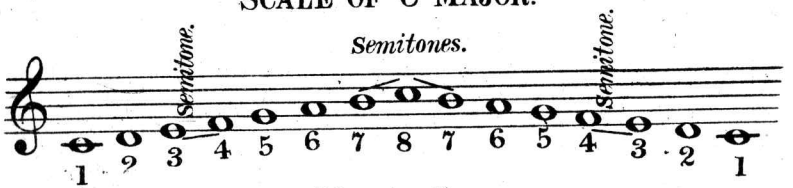
SCALES.

The Scale is the foundation of music. There are three kinds of scales. The MAJOR SCALE, the MINOR SCALE and the CHROMATIC SCALE.

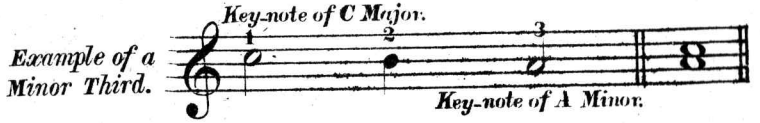
THE MAJOR SCALE.

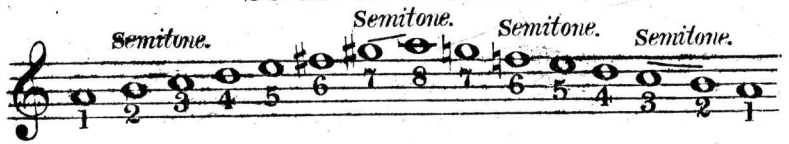
The Major Scale consists of seven principal tones, viz: five whole tones and two semitones. The semitones occur between the *third* and *fourth*, and the *seventh* and *eighth* degrees of the scale. All Major Scales have the same construction ascending and descending.

SCALE OF C MAJOR.



THE MINOR SCALE.

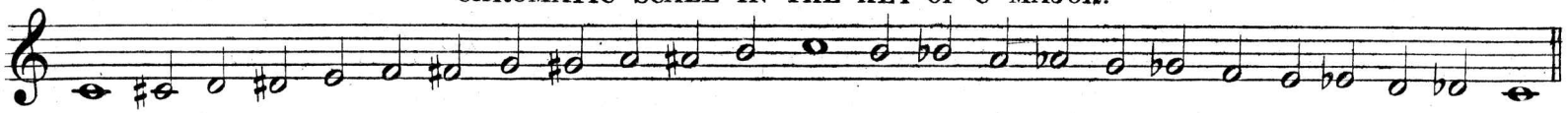
Each Major Scale has its relative Minor Scale. The Signature is the same in each. The key-note of the Minor Scale is found a *minor third* (a tone and a half) below that of its relative Major Scale.

Like the Major Scale, the Minor Scale consists of five tones and two semitones; but there is a difference in the order of its intervals. *Ascending*, the semitones occur between the *second* and *third*, and *seventh* and *eighth* degrees of the scale. *Descending* they occur between the *fifth* and *sixth*, and *second* and *third* degrees.

SCALE OF A MINOR.

The Chromatic Scale.

This Scale is constructed entirely of Semitones.

The Chromatic Scale consists of twelve semitones, and may be formed upon any degree of the Major or Minor Scale. In its formation, *ascending*, the Sharp, Double-Sharp, or Natural are employed; but in *descending*, the Flat, Double-Flat, or Natural according to the key of the piece in which the Scale occurs.

CHROMATIC SCALE IN THE KEY OF C MAJOR.

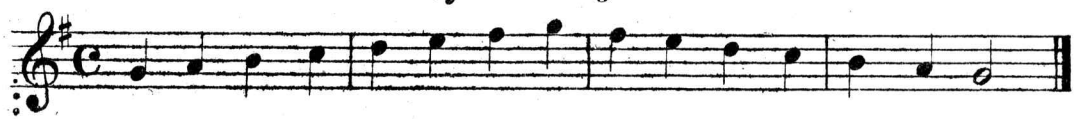


This Scale is sometimes written in the following manner; especially when accompanying harmonic progressions require it

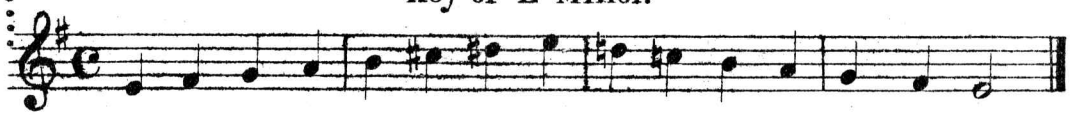
The Major and Minor Keys.

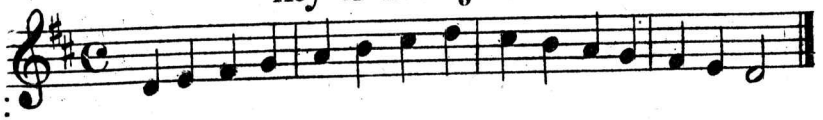
The following table of Scales of Major and Relative Minor Keys, with signatures from One Sharp to Five Sharps and from One Flat to Four Flats, includes all that are to be met with in regular banjo music. The more remote keys are seldom or never employed in writing for this instrument.

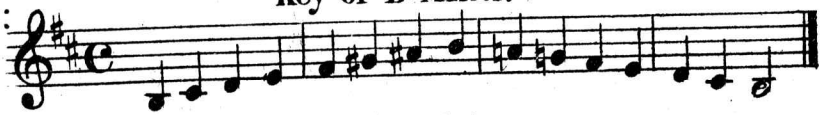
Key of G Major.

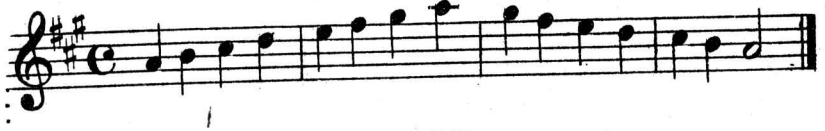
Relative Major Key.

Key of E Minor.

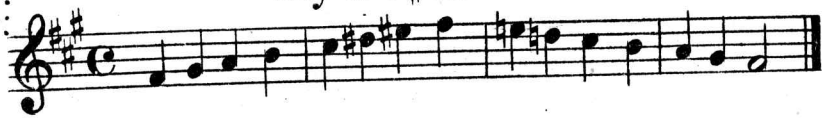
Relative Minor Key.



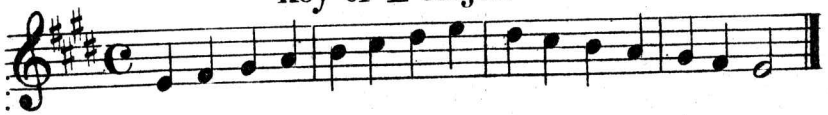
Key of D Major.

Key of B Minor.



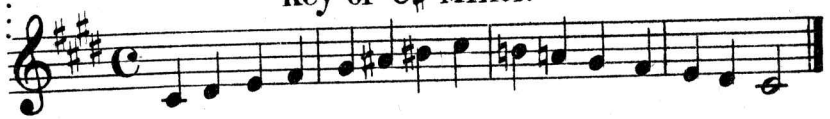
Key of A Major.

Key of F♯ Minor.



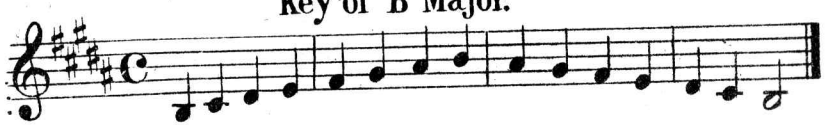
Key of E Major.



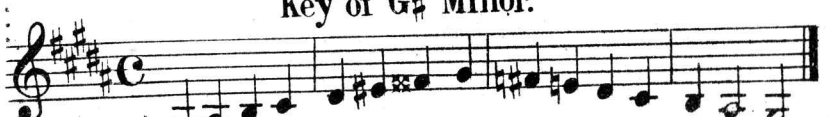
Key of C♯ Minor.



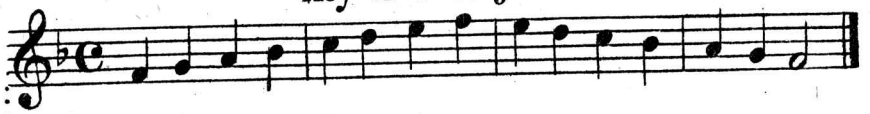
Key of B Major.



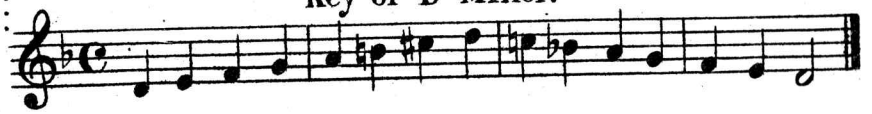
Key of G♯ Minor.

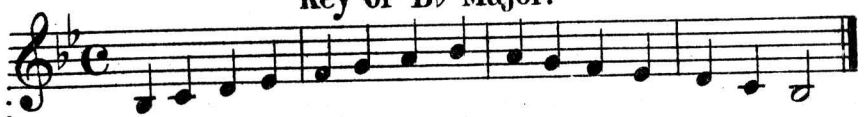


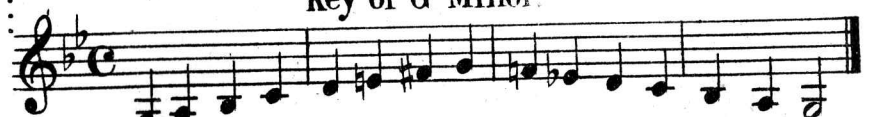
Key of F Major.



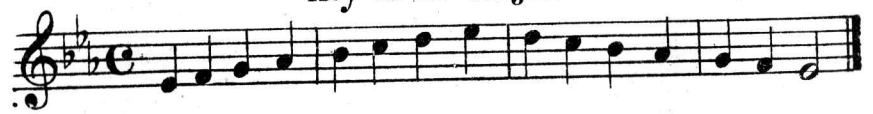
Key of D Minor.



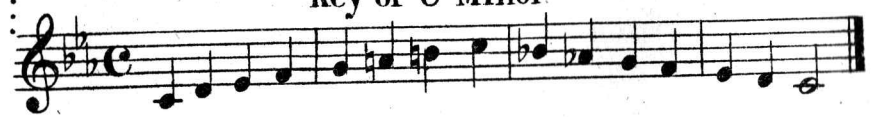
Key of B♭ Major.

Key of G Minor.

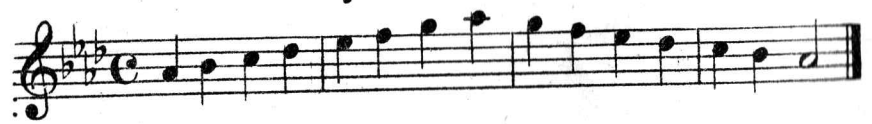


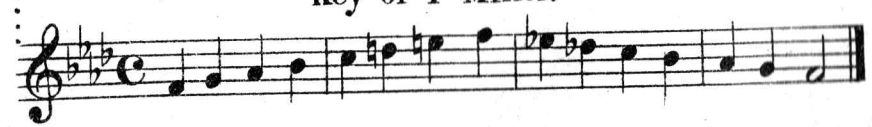
Key of E♭ Major.



Key of C Minor.



Key of A♭ Major.

Key of F Minor.



GEO. C. DOBSON & SON'S

Royal Banjo Tutor

SECTION 2.

About the Banjo.

The first work in order is to procure an instrument; and in doing so one should always bear in mind, that the best is the cheapest in the end.

There are no instruments on the market today, that have stood the test of time better than the Geo. C. Dobson "VICTOR" BANJOS.

Read the following notice of the "VICTOR" BANJOS.

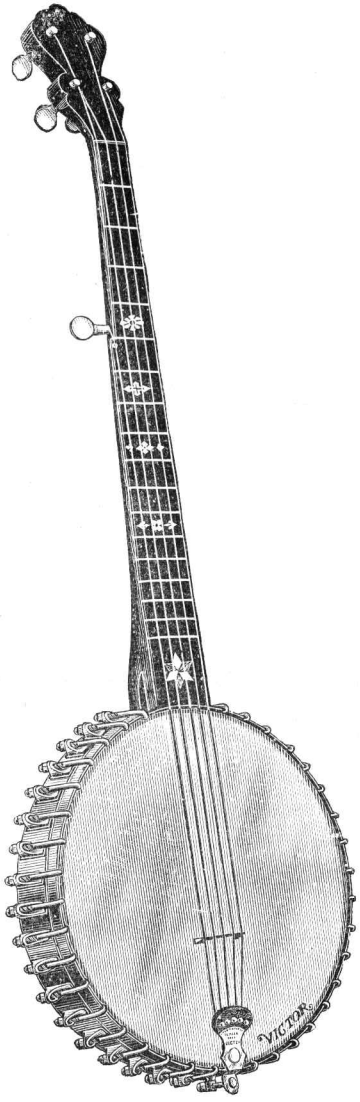
MOST remarkable, has been Mr. Dobson's success in producing banjos that have always been recognized as typical instruments of their class: standing far ahead of all would be rivals. Early in his career he began the study of the banjo with a view to its improvement and its ultimate adaptation to the highest musical demands that can be made upon the instrument. It is not too much to say that he has practically made the instrument what it is today. A single invention of his has in fact revolutionized the manufacture of banjos. This is the principle of the raised frets, which he introduced more than fifteen years ago. For this innovation he was roundly abused by the old fogies in the profession, but time has brought its ample recompense; to-day the value of the raised frets is established beyond controversy. Those who were the most abusive in their denunciation of it have quietly adopted it, and now no first-class manufacturer will make, and no reputable performer will play upon a banjo that has not the raised frets.

Other inventions of Mr. Dobson have in like manner won their way against prejudiced opposition and clamor; and it is one of the proofs of the very great value of his work in this direction, that scores of imitators have sprung up from time to time who have copied his patterns, adopted his innovations and improvements, and even traded upon his well-earned reputation. But through all this rivalry, Mr. Dobson has kept steadily on, improving his instruments faster than his imitators could copy him, until finally in his celebrated "Victor" banjo he has an instrument that is absolutely unrivalled to-day. This banjo represents the culmination of years of careful study and wide experience, and it is the perfect product of the one man now before the public who combines in himself the musical and the mechanical knowledge of the instrument requisite for complete success in its manufacture.

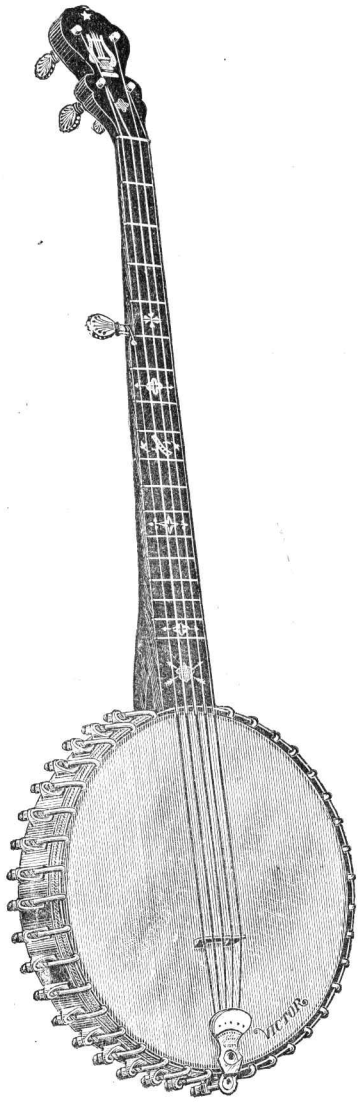
The "Victor" banjos are brought out under the personal supervision of Mr. Dobson. At the factory where they are made, there are constantly employed some thirty men whose weekly pay-roll averages $500. Many of the men employed at the factory have been engaged for years in their particular positions, and the work is so divided that every man's labor is confined to the production of a special part. In this way the utmost perfection is obtained, —a perfection that cannot be secured by any other method of manufacturing. For brilliancy, sweetness, and power of tone the now celebrated "Victor" banjo is without a rival, and it is likewise incomparable as an elegant piece of fine workmanship. The best players and teachers all over the country cordially indorse this instrument, that has, by its supreme merit, established itself at the head of its kind; a position that none dare question.

One of the great advantages of the "Victor Banjos" is the very moderate price at which they are sold, considering the acknowledged superior quality of the instruments in every respect. Our illustrated price-list which we mail free to any address contains the fullest information as regards the different styles of the "Victor Banjo" and also prices.

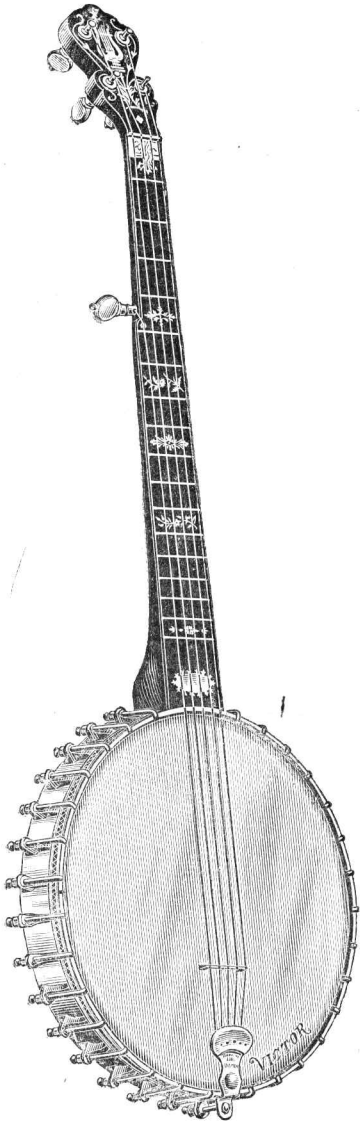
Geo. C. Dobson's "Victor" Banjos.



PROFESSIONAL. No. 3.



CONCERT. No. 5.



SUPERIOR. No. 6.

Adjusting the Strings.

The 1st and 5th strings according to the accustomed manner of tuning the banjo [A major] are designated 1st string [B] and 5th string [E]. They are B strings or banjo 1st strings, and are both selected from the same box of [B] strings, the finer of the two being used for the 5th string. The 2d string [G sharp] is a grade heavier. The 3d string [E] an octave lower than the 5th string is still a grade heavier; about the size of a violin E string. The 4th string [A] is a silver string wound on pure white silk. Silver strings that are wound on gut or wire, are, in our estimation *not* adapted to the banjo. We make a specialty of mailing, for one dollar, one dozen of the best assorted strings, such as are used by us at concert performances.

Placing the Bridge.

Place the bridge on the parchment the same distance from the 12th fret that the 12th fret is from the nut, [the nut is the small piece of wood over which the strings pass to the pegs, situated at the left end of the banjo neck.] Mark the spot on the parchment so that the bridge may always be kept in precisely the same place, as a slight variation will seriously impair the musical quality of the instrument and cause the tones to be false.

Tuning the Banjo.

To know how to tune the banjo accurately is of the utmost importance. Tune the 4th string to A [see following diagram] by means of a pitch-pipe. Then place the second finger on the 7th fret of the 4th string, and tune the 3d string in unison, producing the note E. Place the second finger on the 3d string at the fourth fret and tune the 2d string in unison: this will produce the note G sharp. Then place the second finger on the third fret of the 2d string, and tune the first string in unison: producing the note B. Then place the second finger on the fifth fret of the 1st string, and tune the 5th string in unison, producing E one octave above the 3d string.

Diagrams showing the tones produced on the open strings when the instrument is in tune.

DIAGRAM EXERCISE. (1)

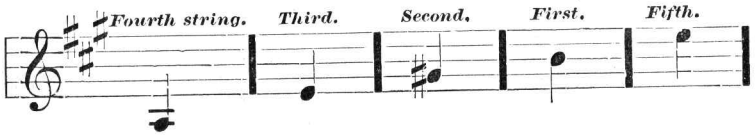
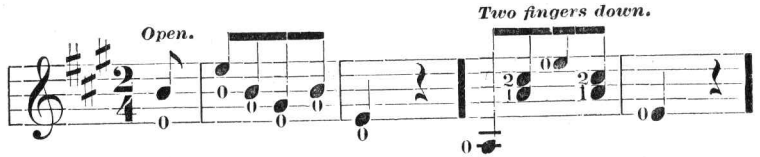



DIAGRAM EXERCISE. (2)

The reason for giving instructions to tune the banjo to A major [as above] is, because that is the adopted, natural key of the instrument, and because all composers who write music for the instrument adhere to this system of tuning.

Yet, notwithstanding the general rule, the banjo is sometimes tuned to C major, like other instruments, and by some concert soloists it is even tuned to D major. The music, however, no matter what the pitch of the tuning may be, is always played just the same as though the banjo was tuned to A major its recognized natural key.

Proper Position for Holding the Banjo.

See preceding Cuts 1 and 2.

Sit in an easy position, with the left foot flat on the floor and the right foot elevated a little on the ball, the hoop (or rim) of the banjo resting firmly on the center of the right thigh, where it should be kept in place by the right breast pressing on the upper portion of it. Incline the neck of the instrument slightly toward the left shoulder, and let it rest lightly in the hollow of the left hand, the thumb on the upper side, and the first and second fingers directly over the 2d and 1st strings; no space being visible between the thumb and forefinger, beneath the neck. The left hand should move freely and easily up and down the neck, the head of the banjo being held tightly enough at the right thigh to keep the instrument firmly in position. The right arm should rest lightly on the rim, so that the right hand will come directly in front of the bridge. Rest the little finger lightly on the parchment head to steady the hand, but allow it to move at will so that the other fingers may be left free to execute with.

Styles of Performing on the Banjo.

PICKING.

Of the two styles of playing the banjo in common use, *Picking* should be first acquired, as it is the style most used and because it is more easy to acquire than the *Stroke*. Picking admits of great expression, feeling, taste etc.

THE STROKE.

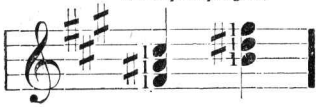
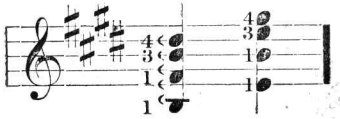
Stroke playing has always been a characteristic feature of banjo playing, and many lovers of the instrument have greatly admired it for the enlivening, jolly effect which it produces. But in consequence of its limited scope, the great progress that has been made in the art of playing the banjo, and the almost illimitable field which the mode of "picking" presents for players who wish to excel upon the instrument, the stroke has been greatly neglected of late, and has become nearly obsolete.

In picking the banjo rest the right hand over the parchment head as before instructed, and pick up the 1st string with the second finger, the 2d string with the first finger, using the thumb from the 4th to the 3d string, at the same time picking up the 1st and 2d strings with the proper fingers.

In stroking, or playing banjo style, the right hand should be about two thirds closed. Rest the nail of the forefinger on the 1st string; this will bring the thumb directly over the 5th string. When the forefinger strikes a note on either the 1st or 2d strings, the thumb simultaneously is brought in contact with the 5th string.

The hand is in the first position when the forefinger is at the second fret, and so on.

The Barre chord is produced by placing the forefinger of the left hand directly across the finger-board at any fret, closing all the strings; at the same time the thumb is pressed firmly against the under side of the banjo neck.

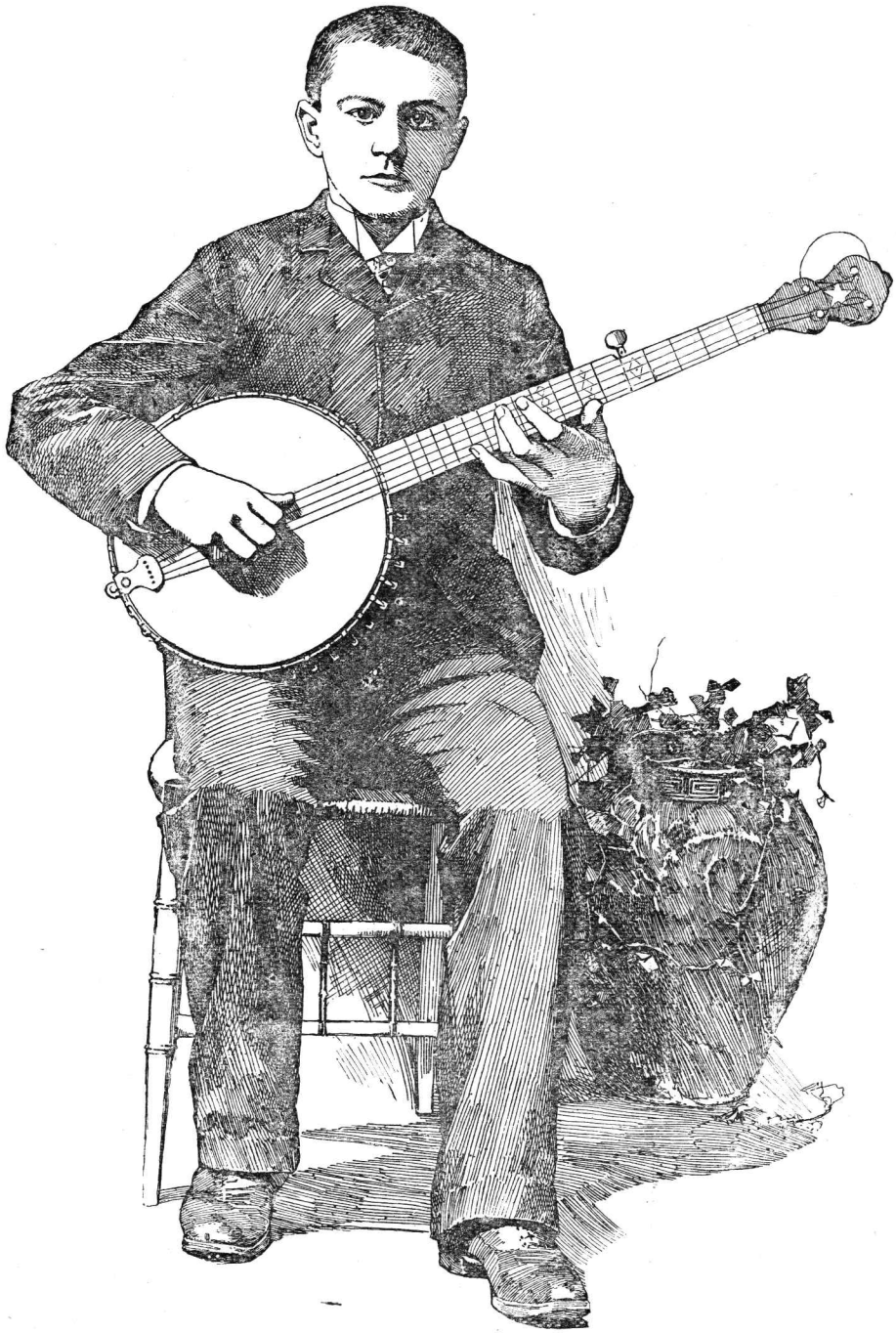
Example of Barre with forefinger.

Example of Barre with forefinger and other fingers added.

Harmonic Tones.

See Cut 3

The principal harmonic tones are produced at the fourth, fifth, seventh, twelfth, twentieth and twenty-fourth frets, on the 1st, 2d, 3d and 4th strings. also at the eighteenth fret on the 5th string.

In making harmonics, use the same right hand fingering as illustrated in guitar style, while the fingering of the left hand is as follows: rest the forefinger or third finger, as the case may be, lightly on the string, sufficiently to prevent its vibration, as if open.

Touch the strings delicately with the right hand. Harmonic tones may be produced on all the notes of the banjo; that is, a harmonic tone may be produced at any fret; but (as on the guitar,) there are just so many which sound best. The principal harmonic tones, (those mentioned above) are the ones which sound the clearest and most distinct.



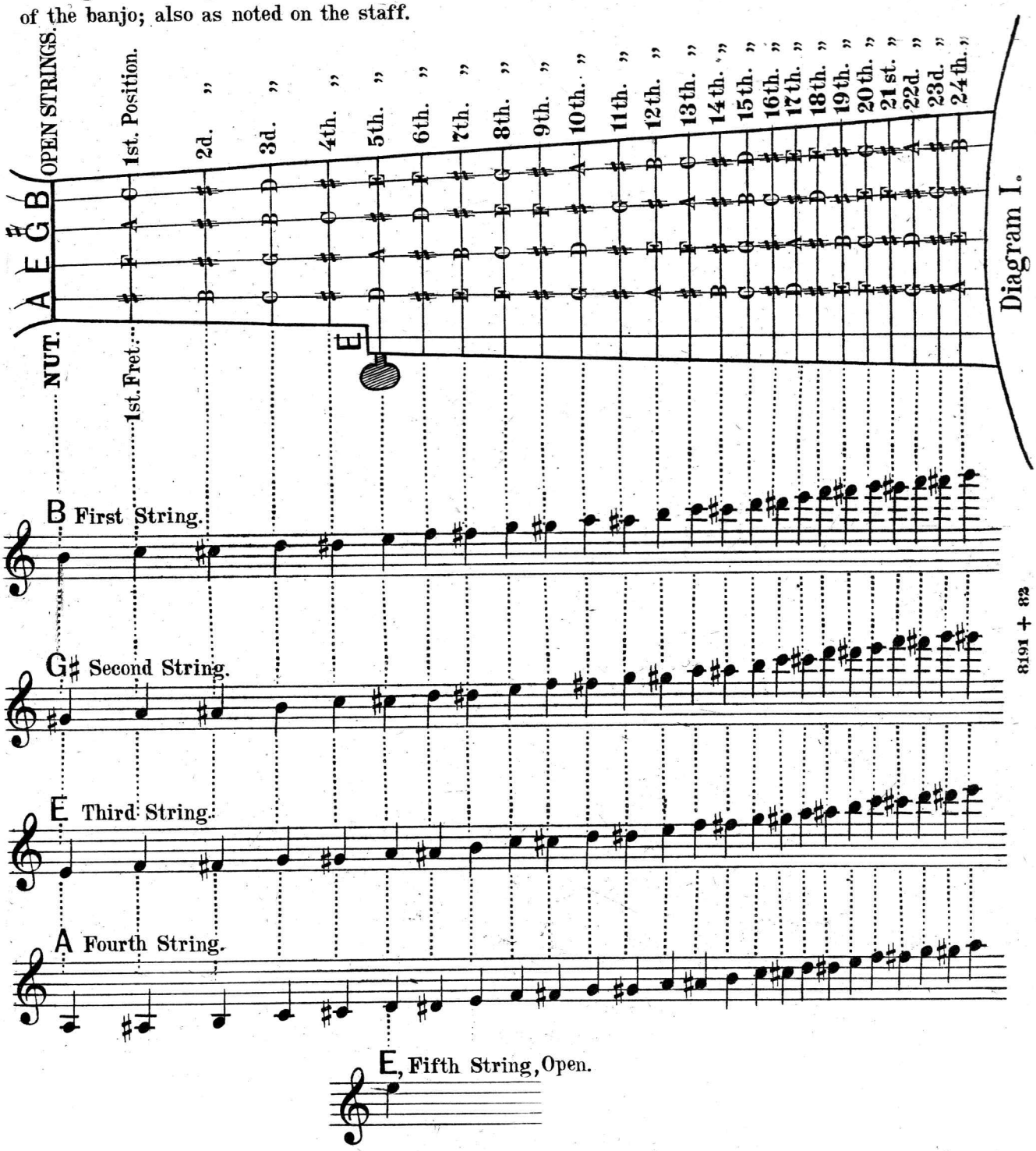
Cut 3.

Cut 1. 1st Position. Chord of A major.

Cut 2. 2nd Position, Parre. Chord of D major.

Section III.

Diagram showing the Chromatic Scale ascending with Sharps, as represented on the finger-board of the banjo; also as noted on the staff.



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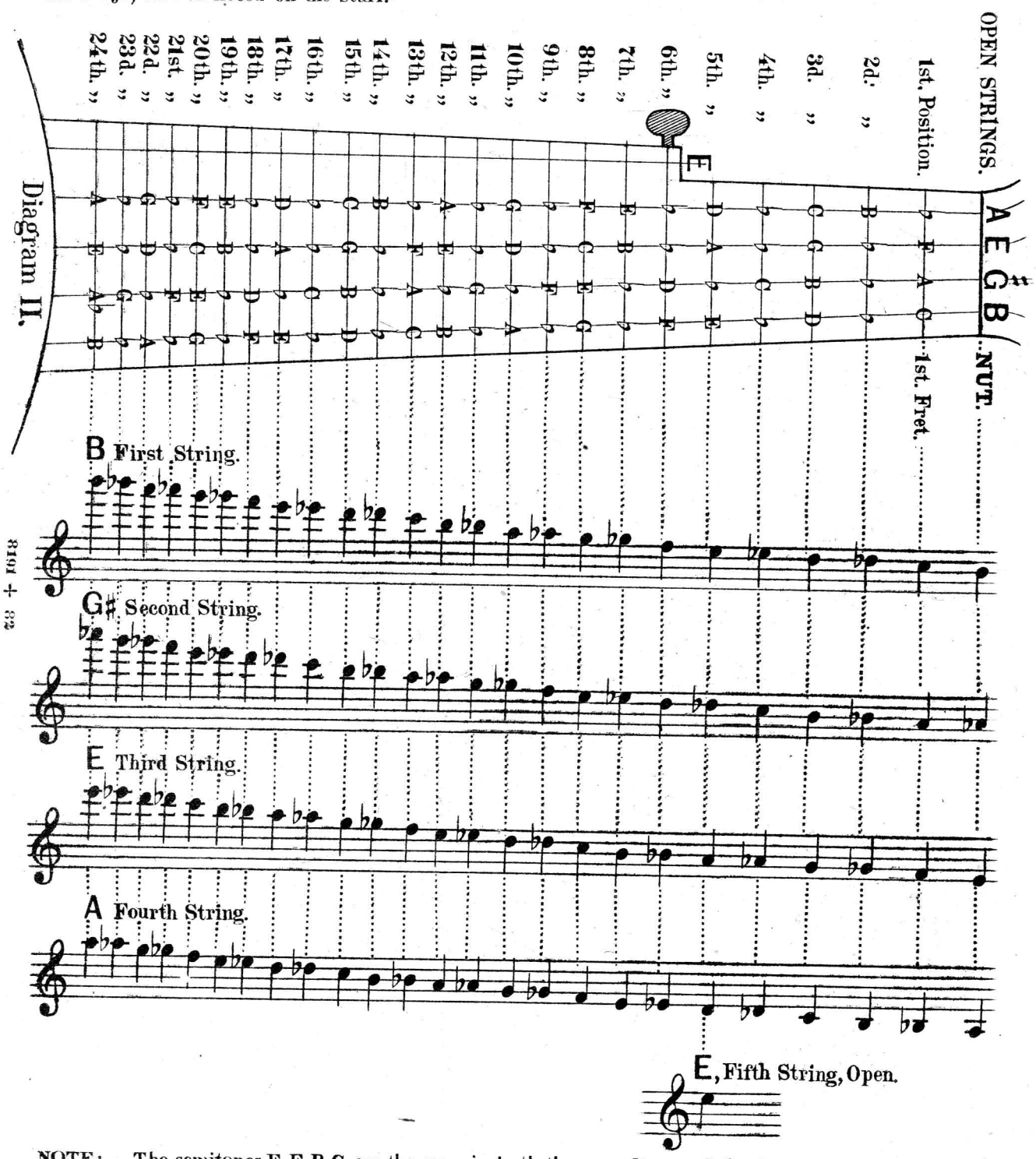
NOTE:—The first four notes on the 4th. String, A, B, C, D, and the intermediate notes are the only notes that cannot be duplicated on the fingerboard of the banjo, while the others may be duplicated more or less. For instance:—the note E on the 5th. String, (open) is the same as the note E at the fifth fret, 1st. String, or at the twelfth fret, 3d. String, &c.

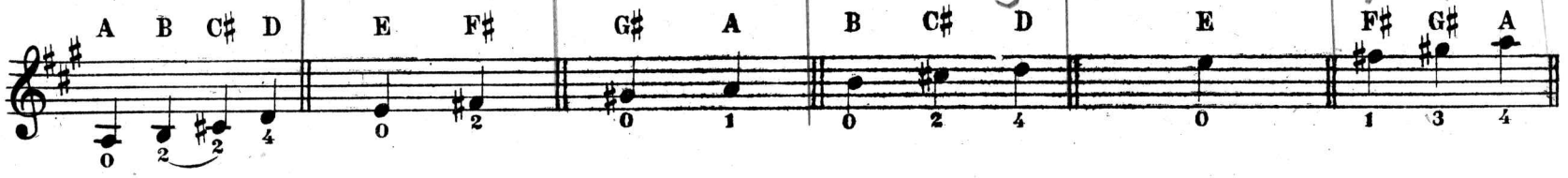
Diagram showing the Chromatic Scale descending with Flats, as represented on the finger-board of the banjo; also as noted on the staff.

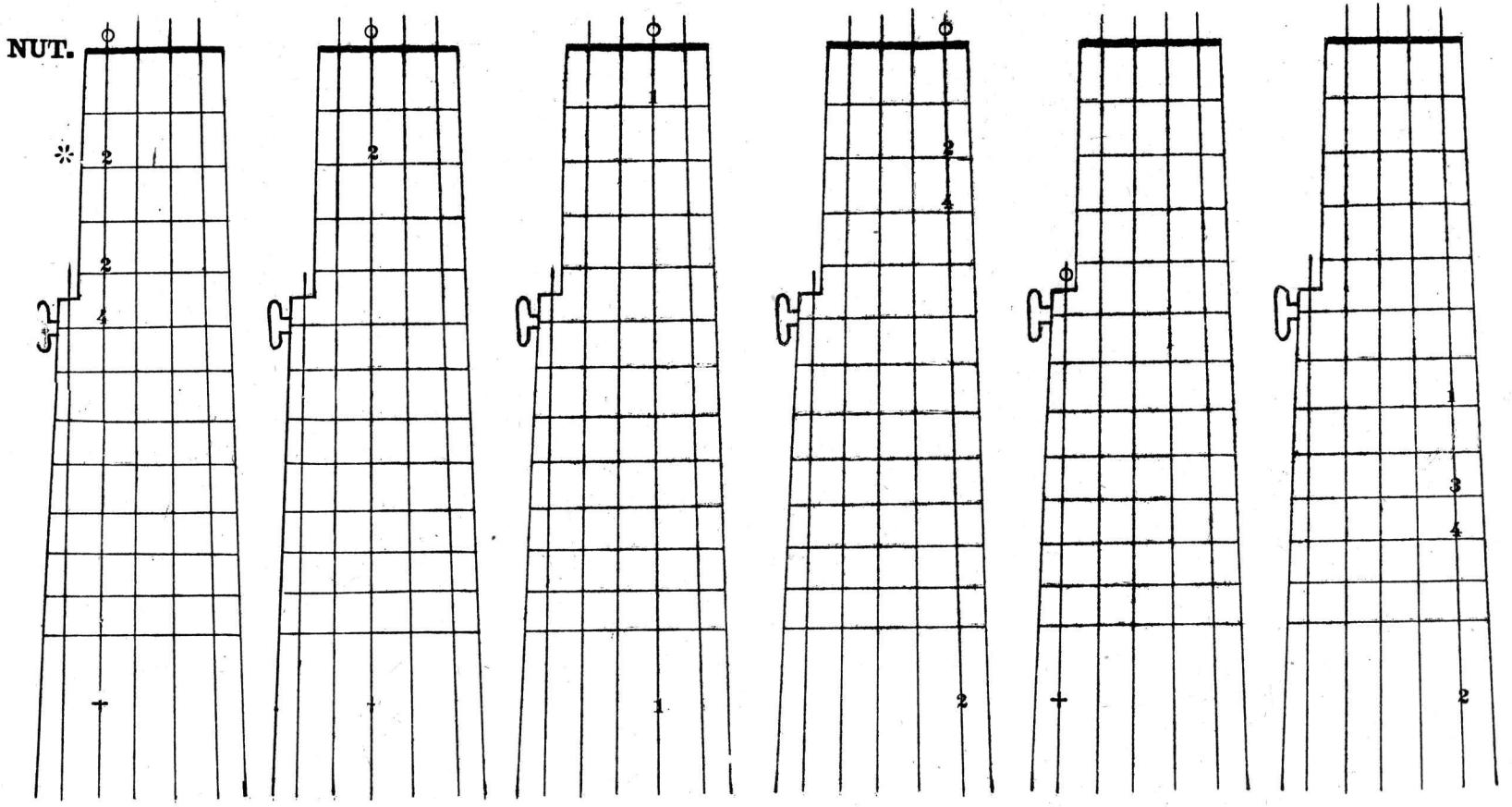


8191 + 32

NOTE: — The semitones E, F, B, C, are the same in both the ascending and the descending scales. All the other semitones are differently expressed accordingly as the scale ascends or descends. For instance:— C♯ in the Chromatic Scale ascending, becomes D♭ in descending. In like manner also, D♯ becomes E♭ — F♯ becomes G♭ — G♯ becomes A♭ — and A♯ becomes B♭. The 2d. String, (open) G♯, may therefore be written and played A♭. (See Diagrams I & II.)

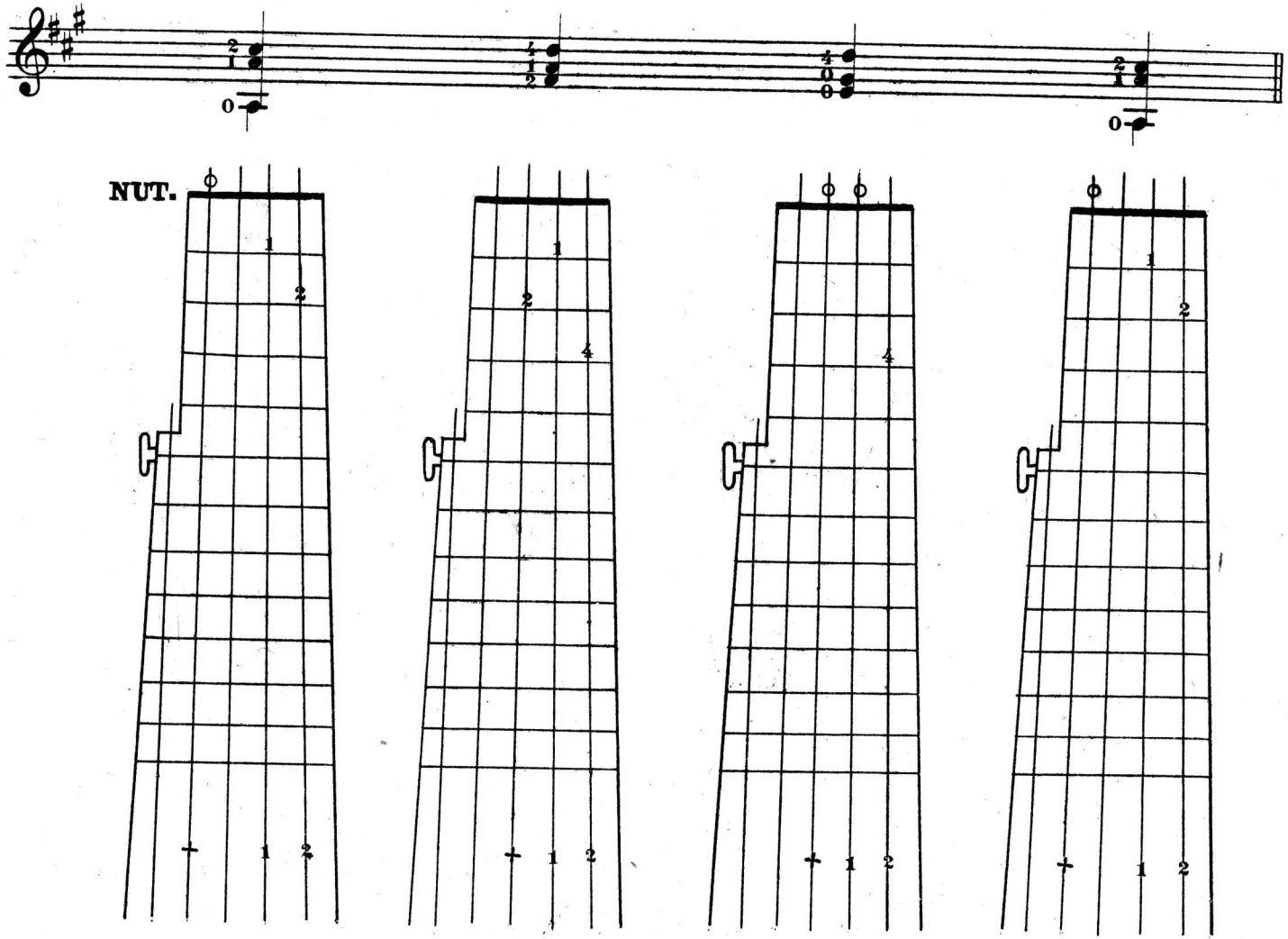
The Scale of A Major. (Three Sharps.)



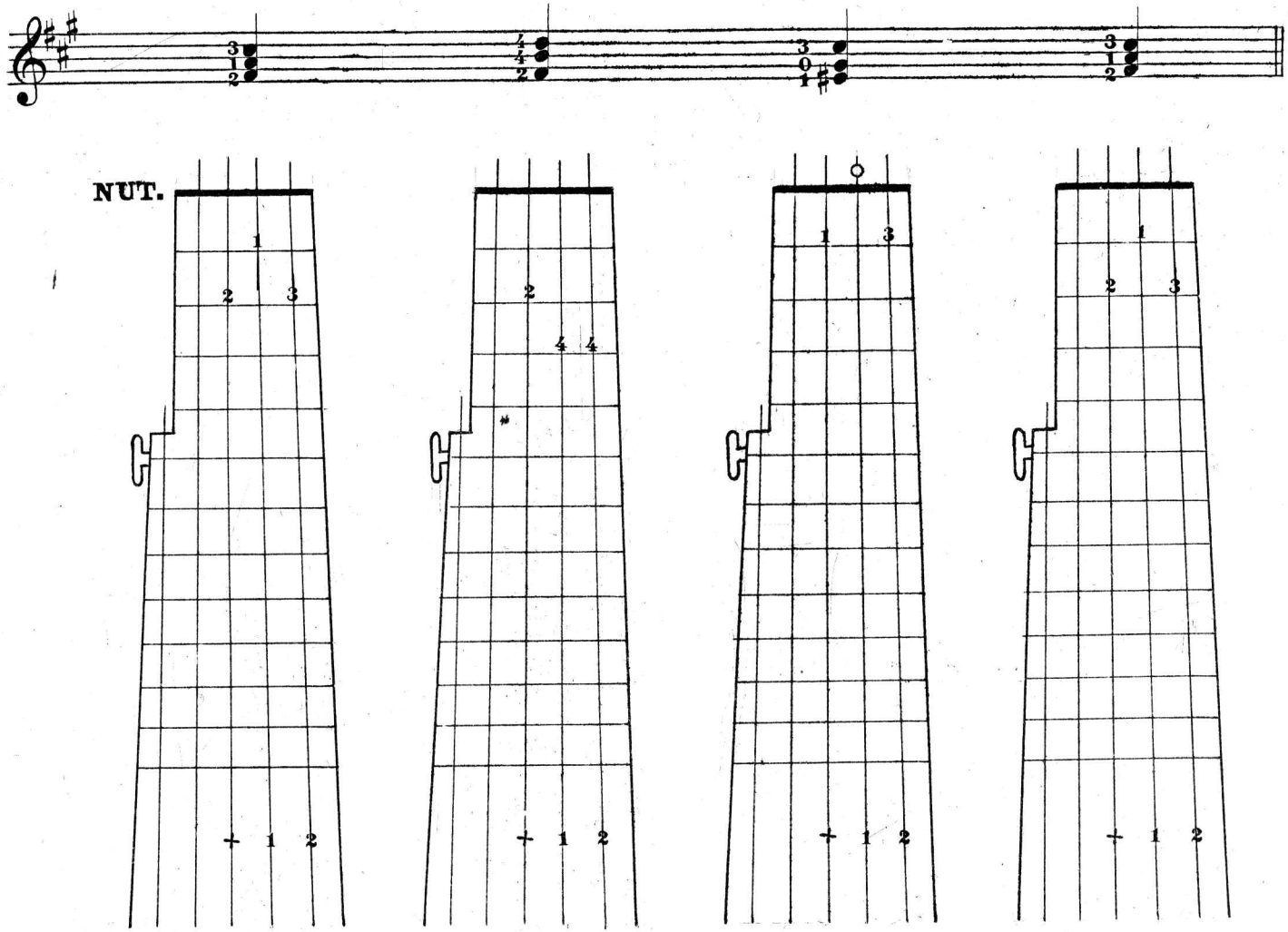


*As the tone is produced by means of the fret, the finger should be placed directly *back of the fret*, as shown in the diagrams—not *upon the fret*. Hold the note firmly, which will produce a clear and perfect tone.

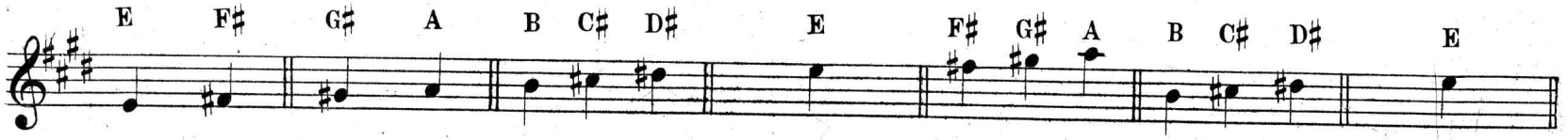
The most Simple Chords belonging to A Major.

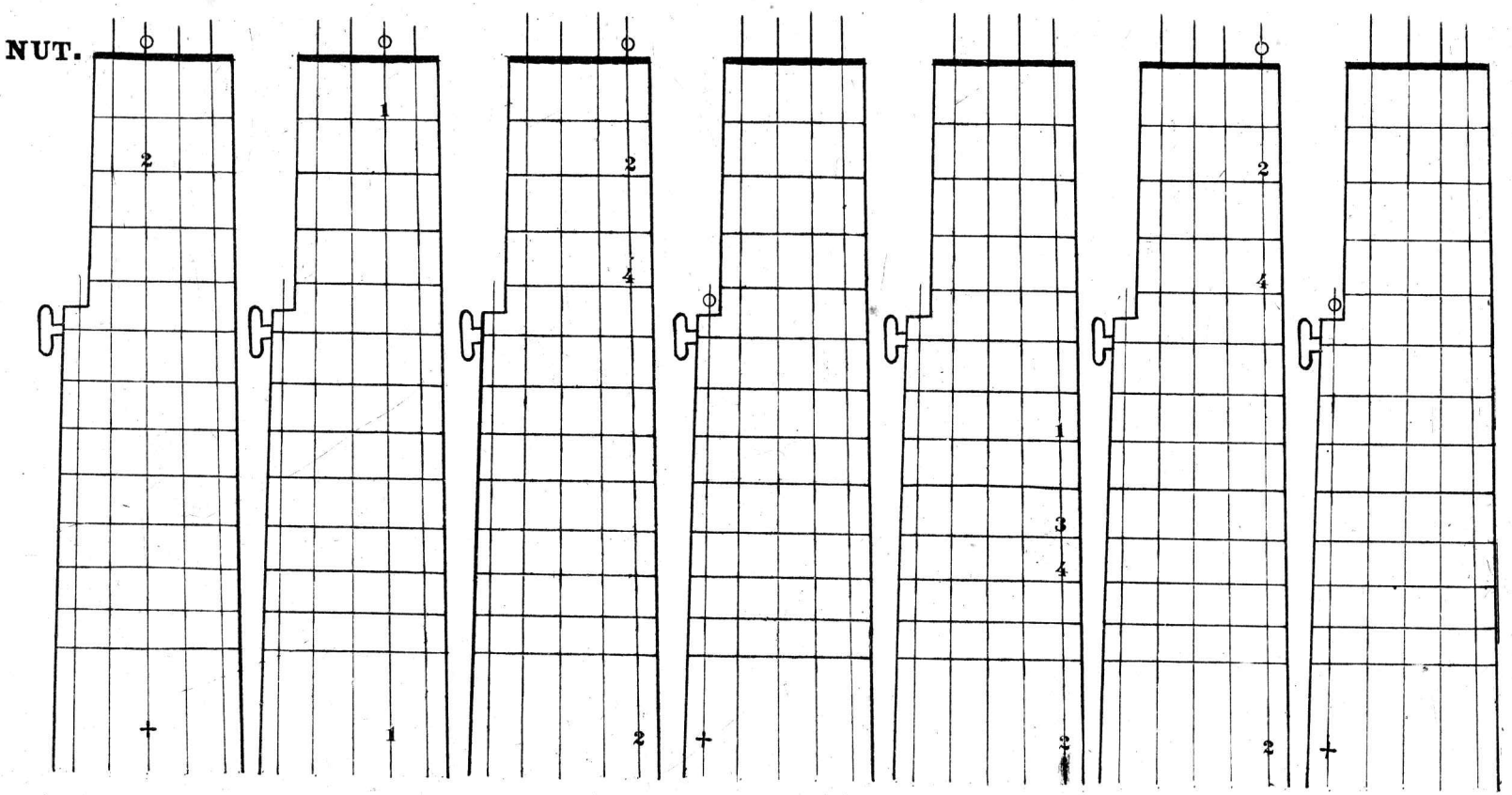


The most Simple Chords belonging to F♯ Minor.

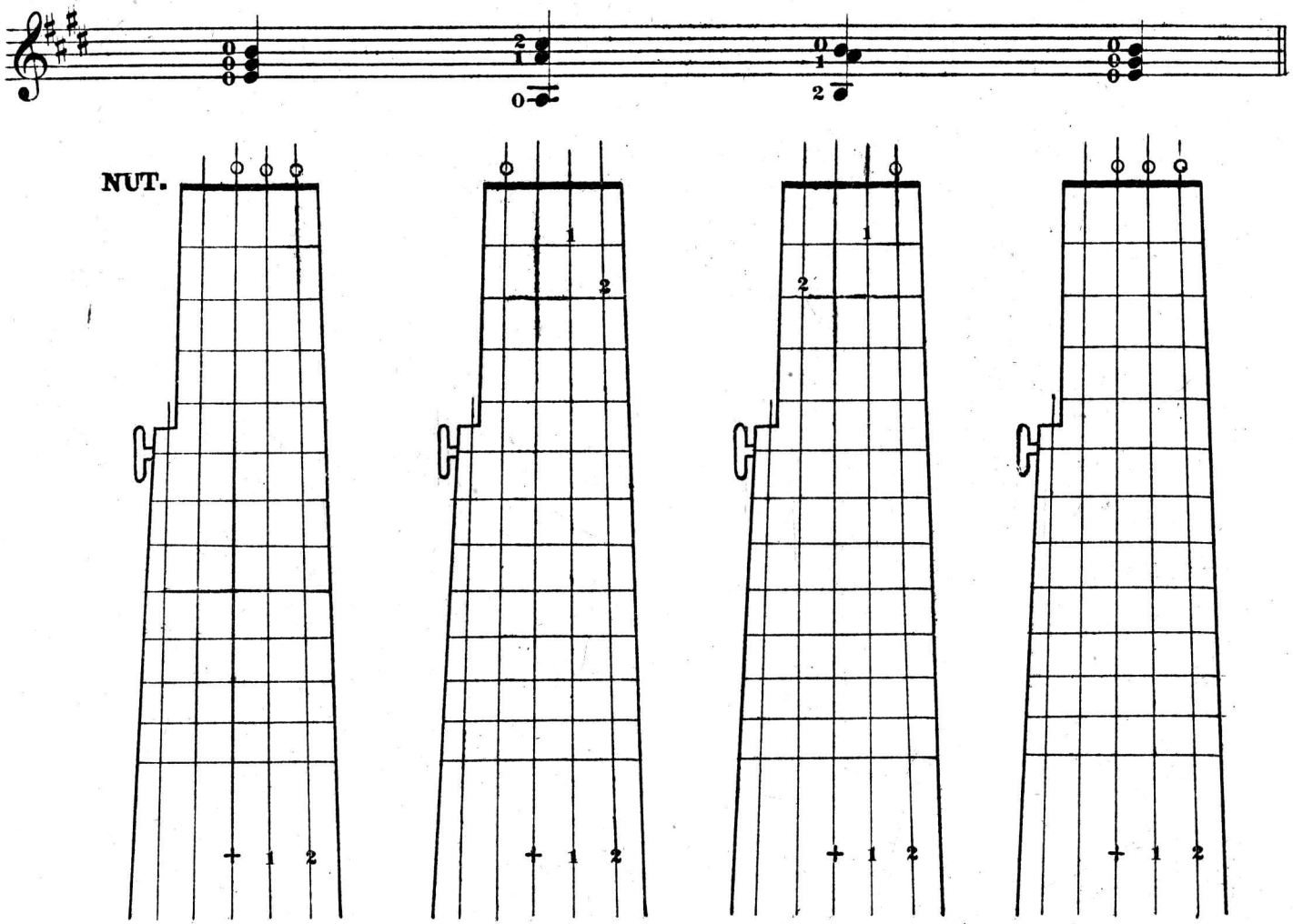


The Scale of E Major. (Four Sharps.)

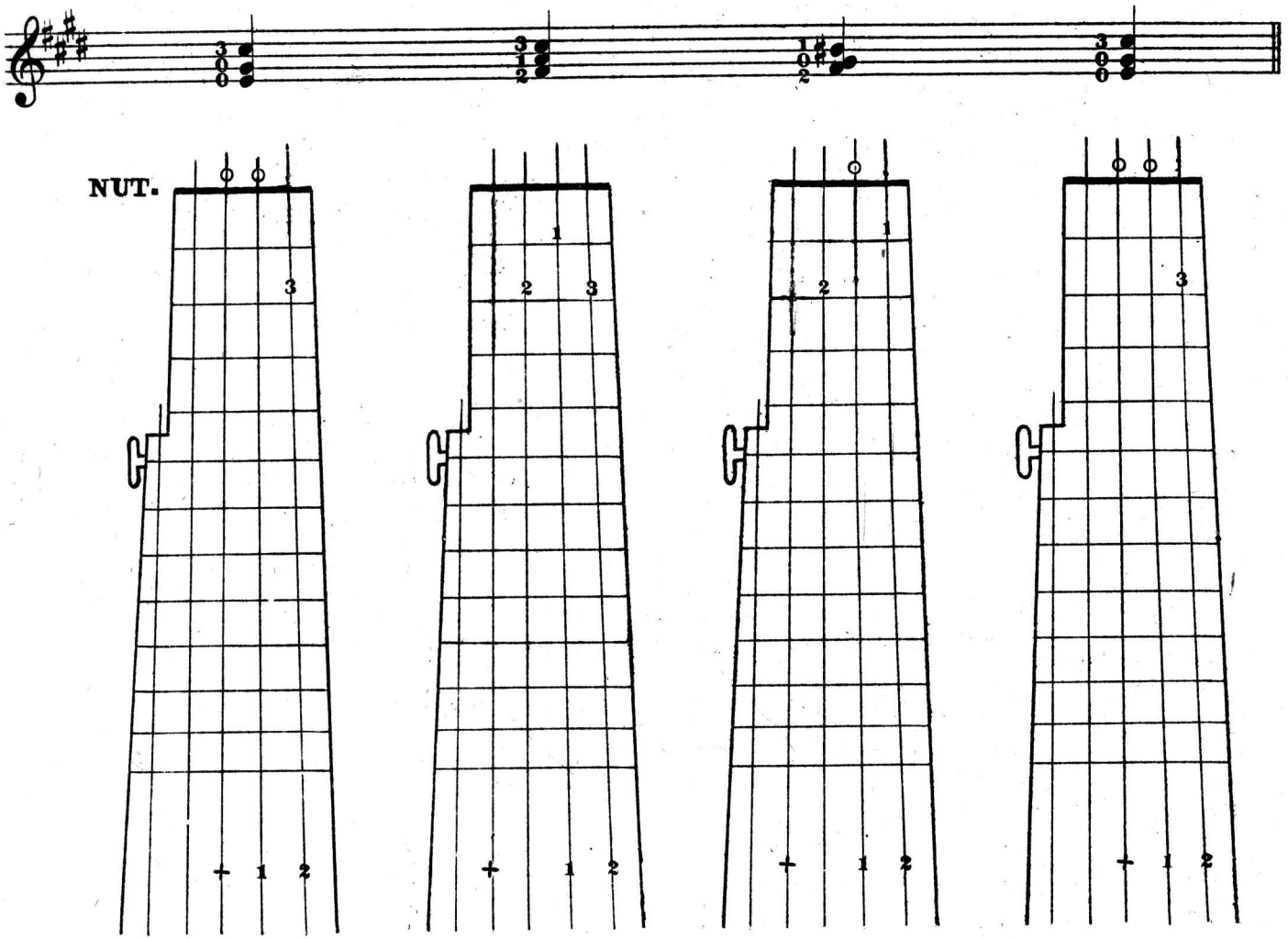




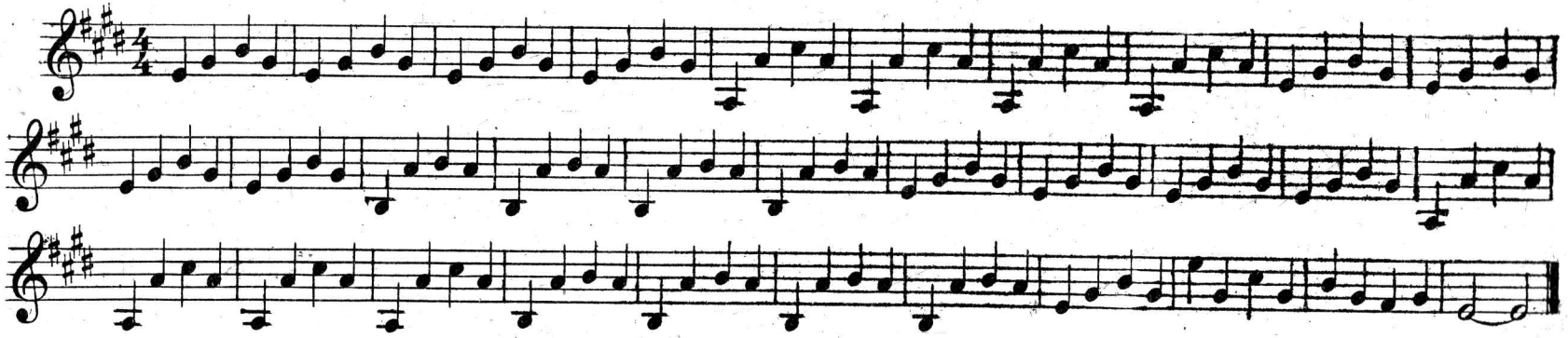
The most Simple Chords belonging to E Major.

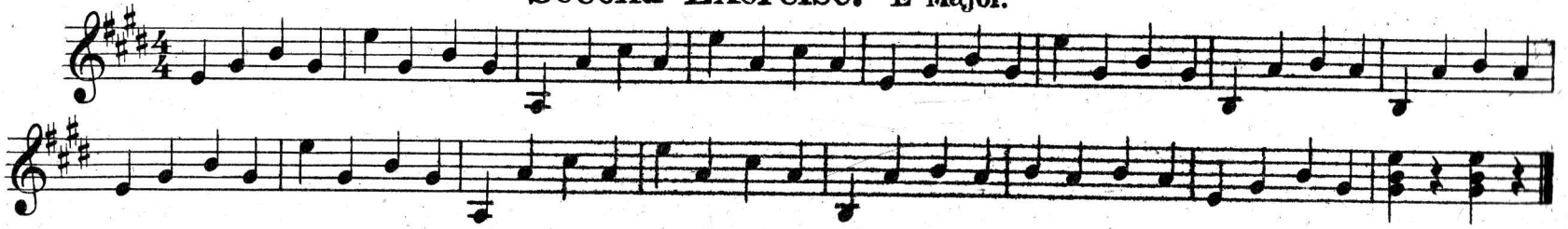


The most Simple Chords belonging to C♯ Minor.

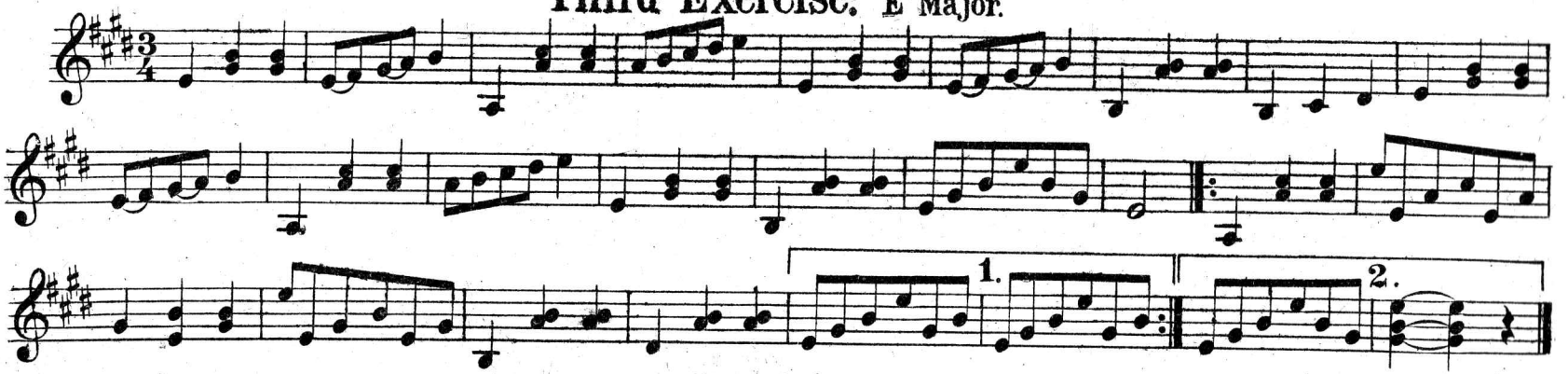


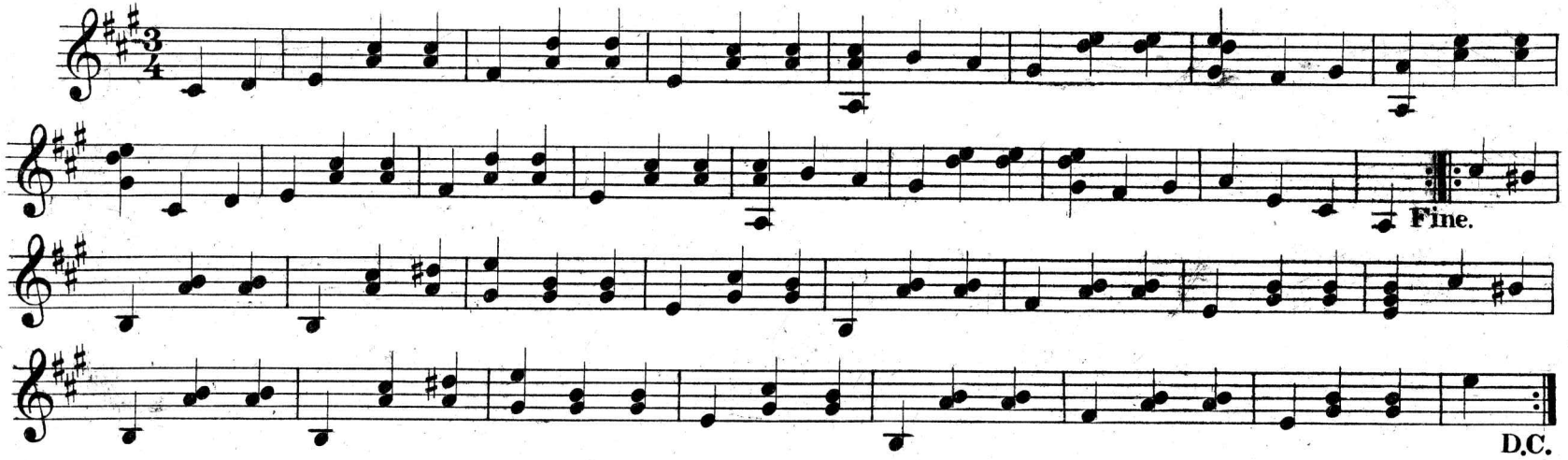
SECTION IV.

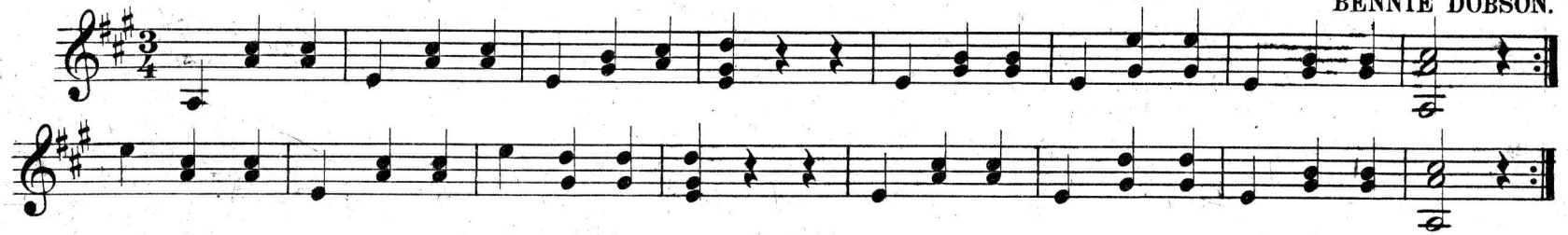
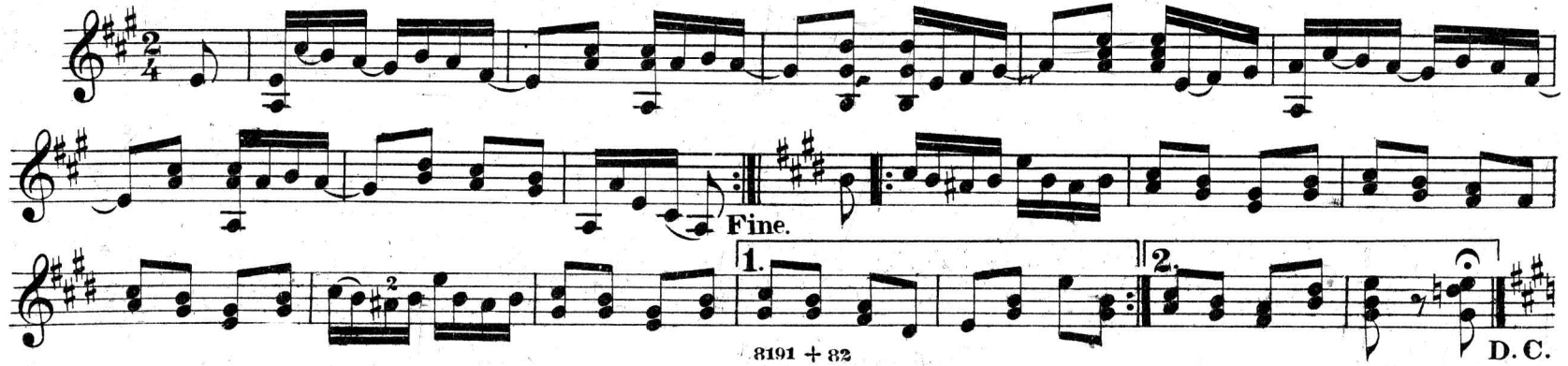
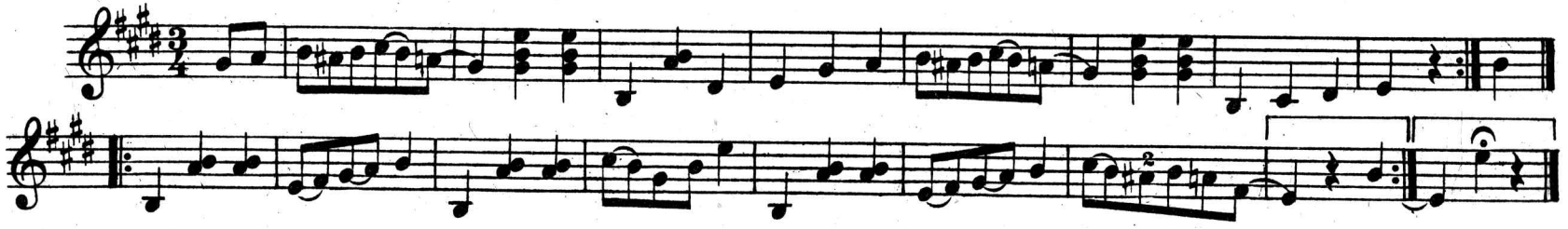
First Exercise. E Major.

Second Exercise. E Major.



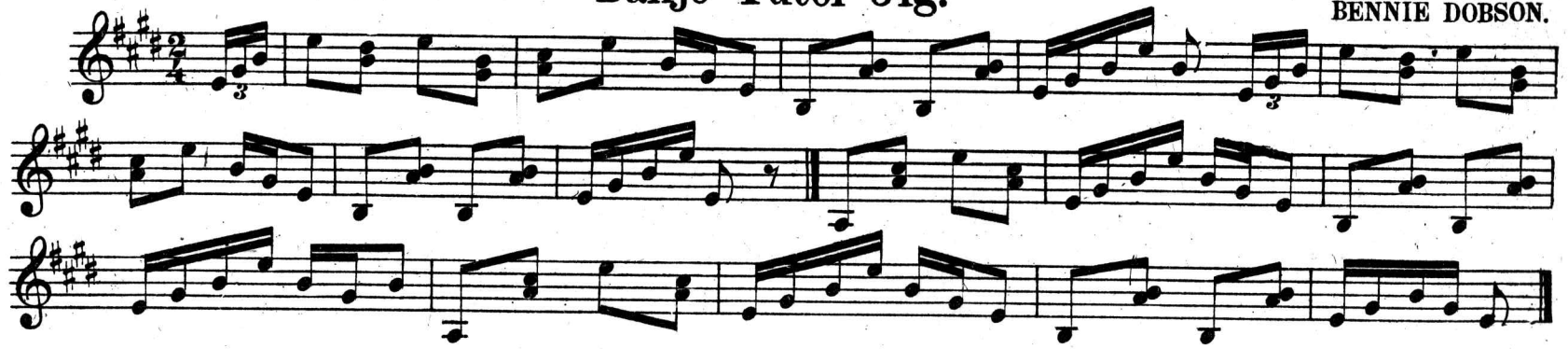
Third Exercise. E Major.



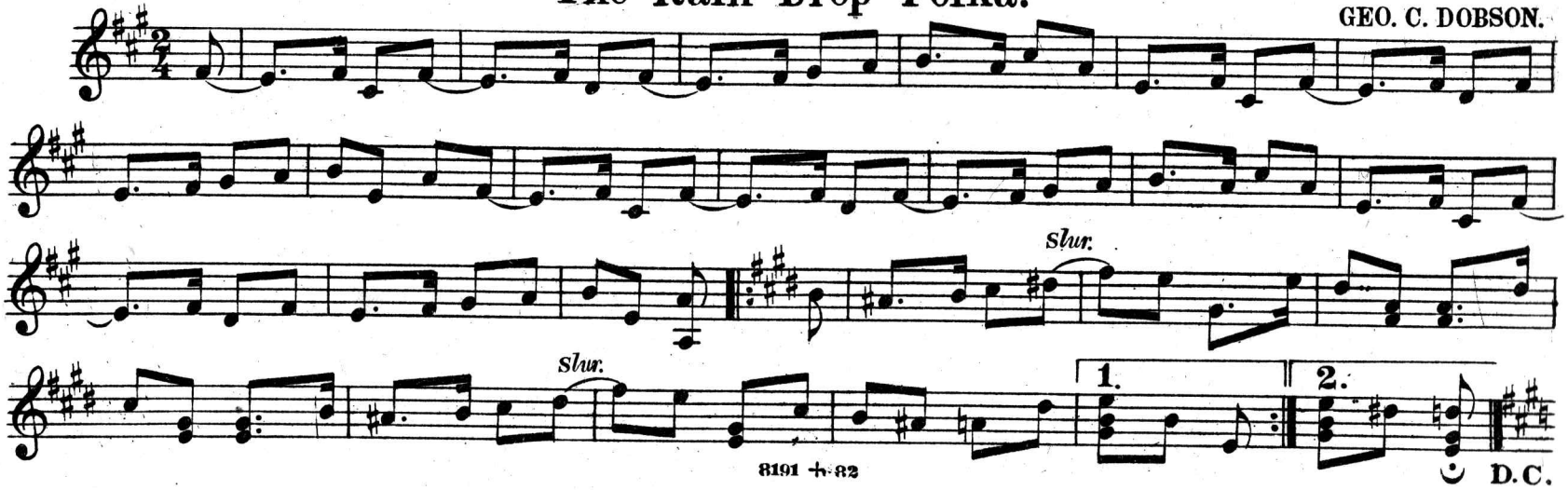
Posey's Waltz.

Banjo Tutor Waltz.

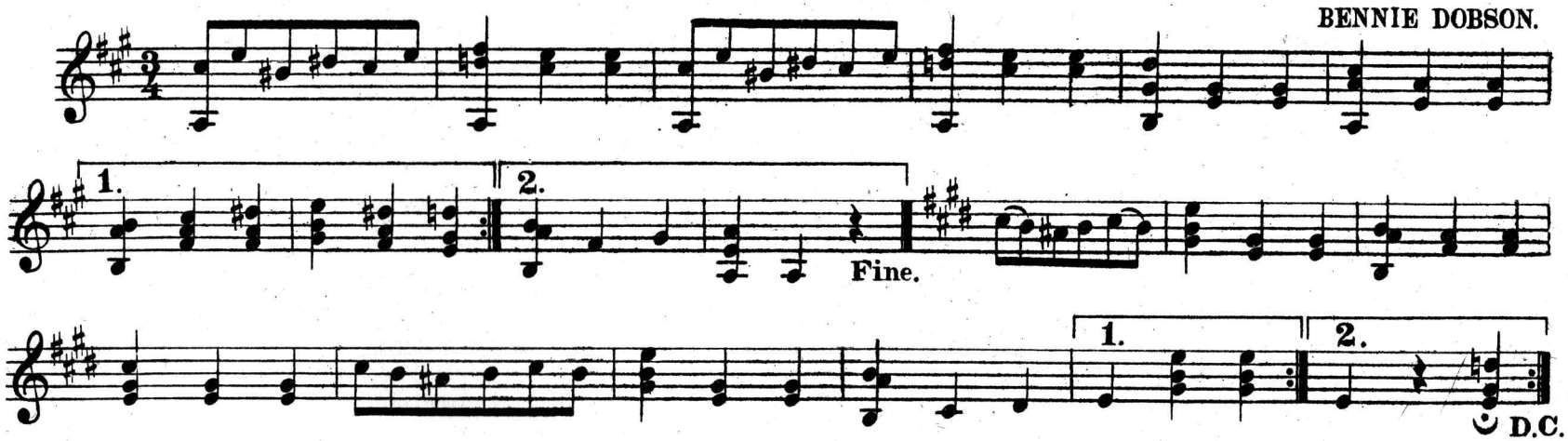
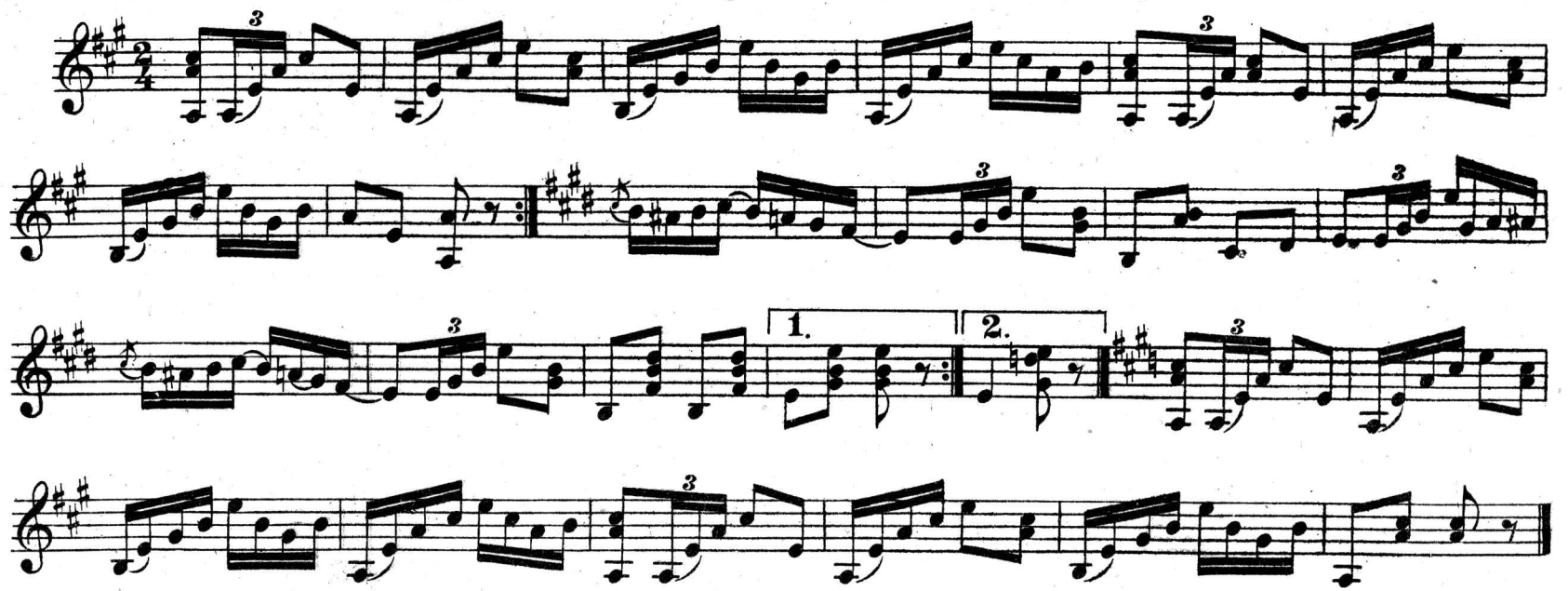
BENNIE DOBSON.

Elmer Schottische.

Waltz.

Banjo Tutor Jig.

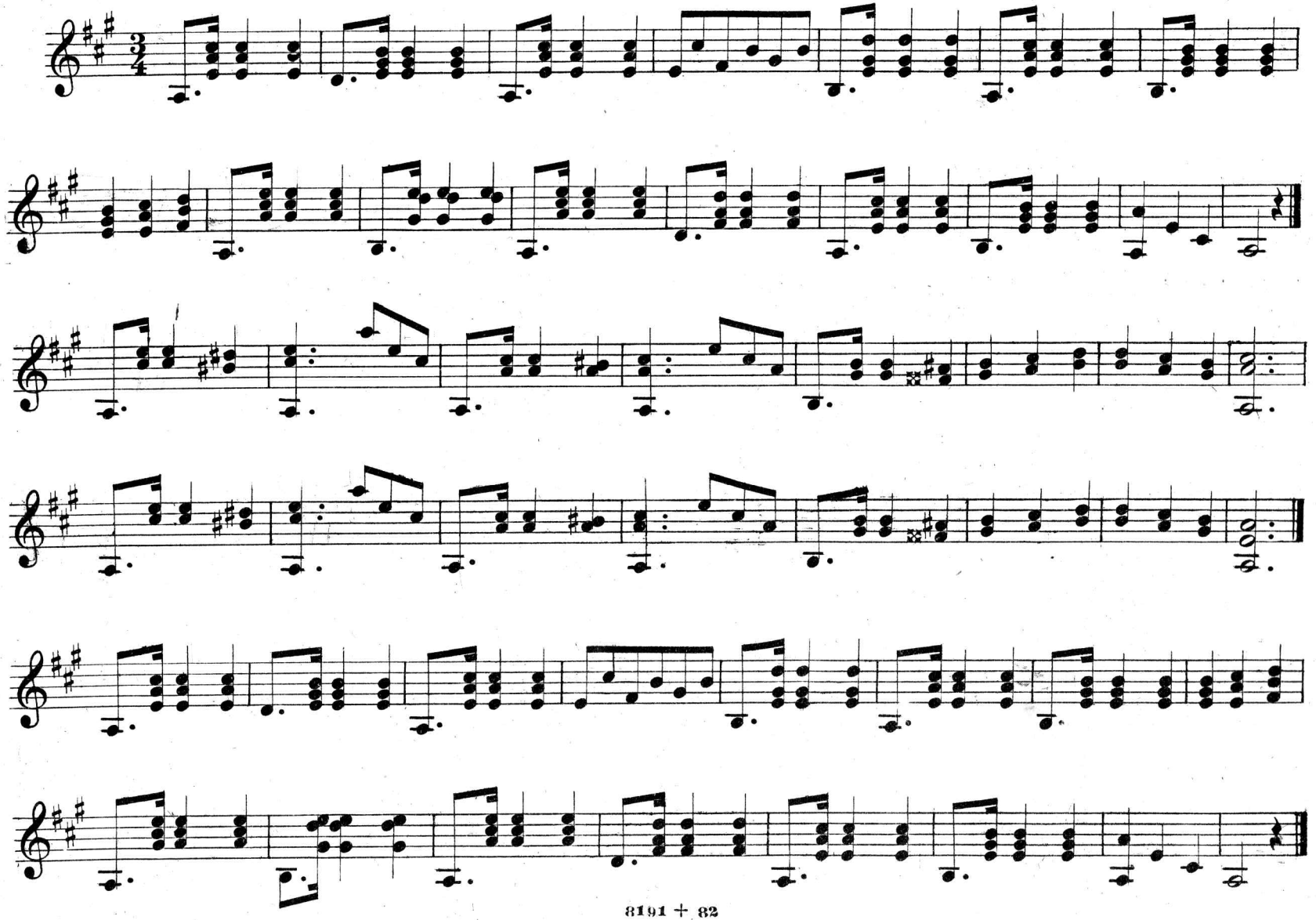
BENNIE DOBSON.

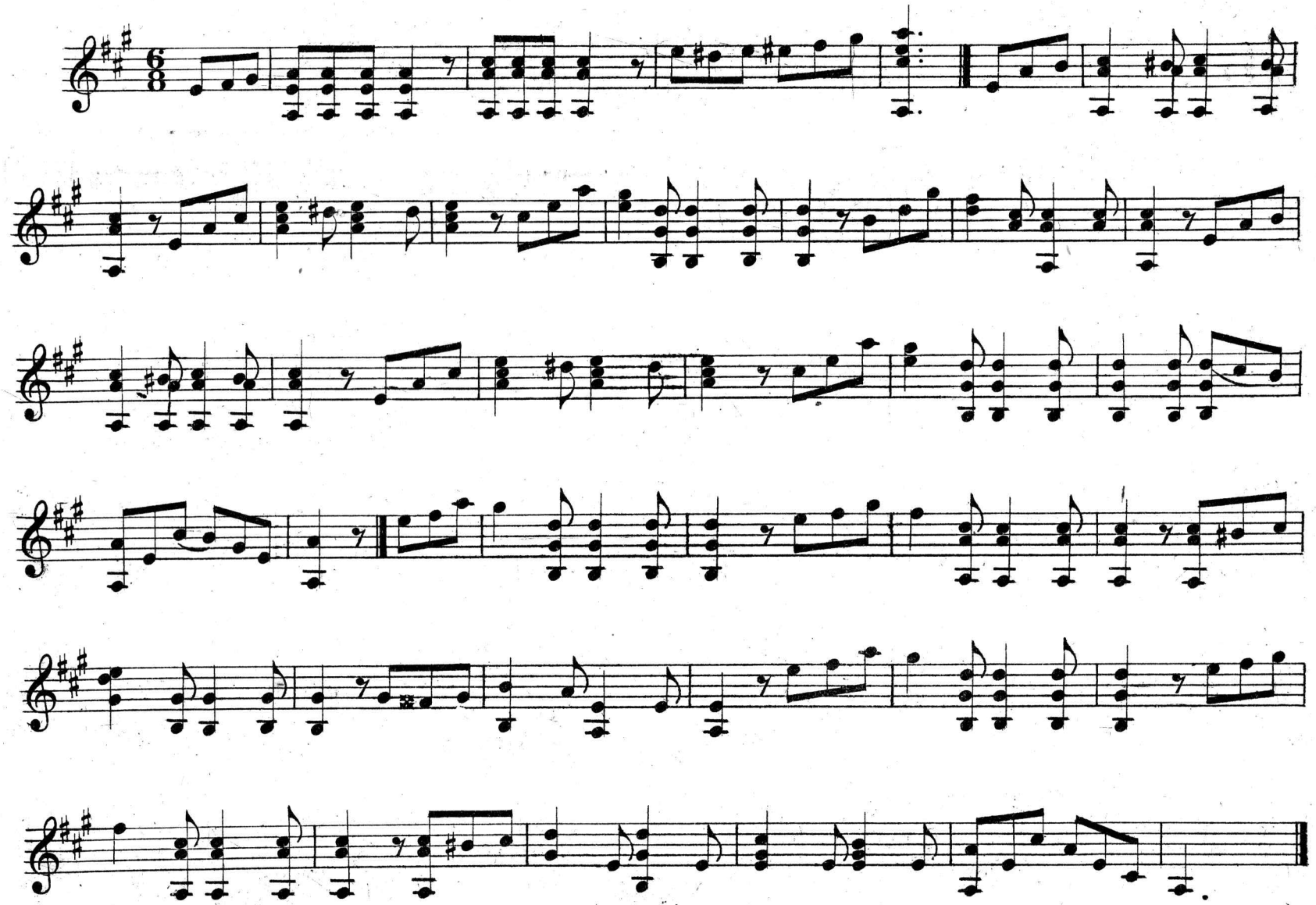


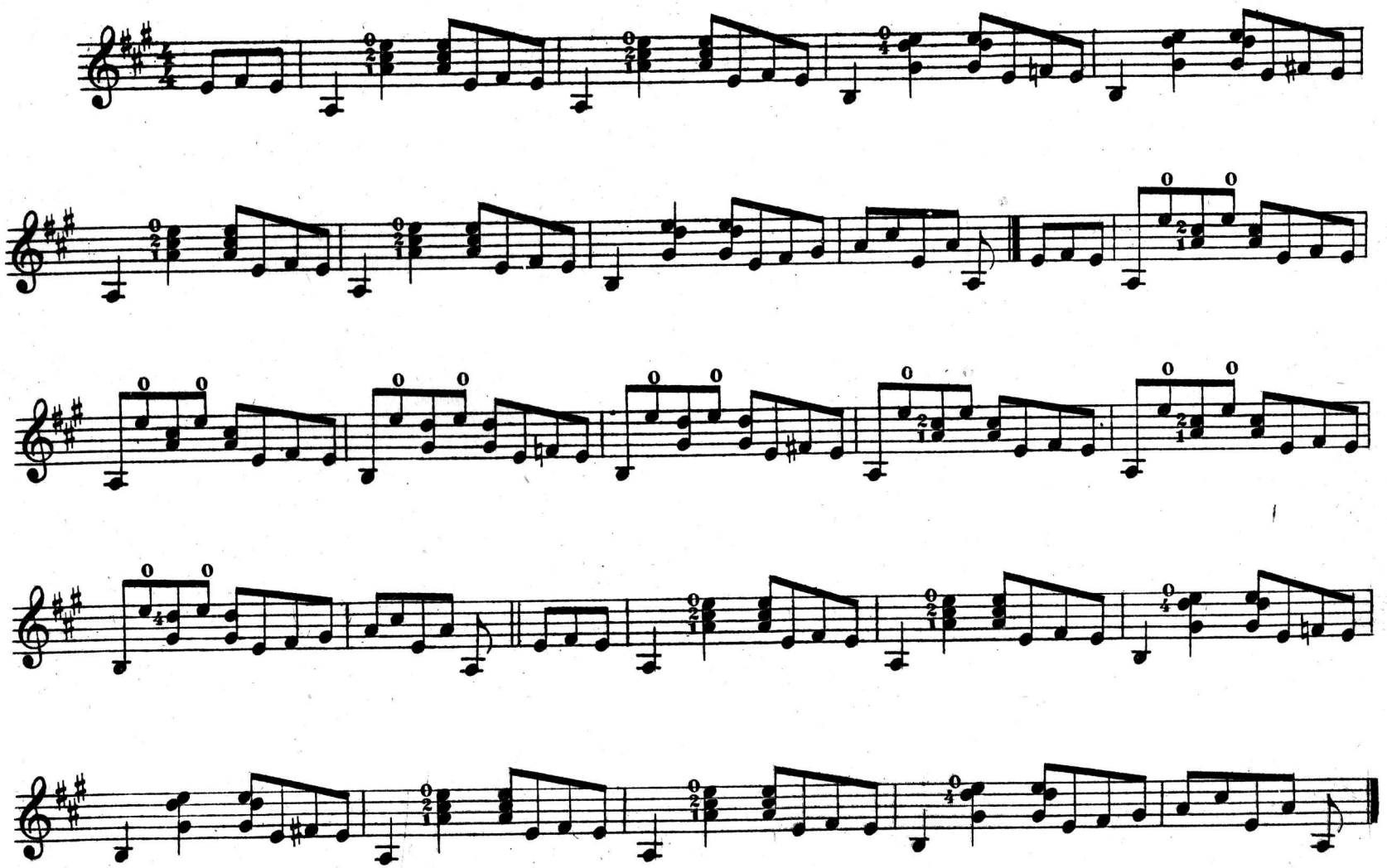
The Rain Drop Polka.

GEO. C. DOBSON.

Davenport Waltz.

BENNIE DOBSON.

Fairy Polka.

Gem Waltz.

BENNIE DOBSON.

Rice Grammar School March.

BENNIE DOBSON.

Banjo Amusement.

H. E. LE VALLEY.

Chord Exercises for Accompaniments.

A Major.

F♯ Minor.

A Major.

F♯ Minor.

E Major.

C♯ Minor.

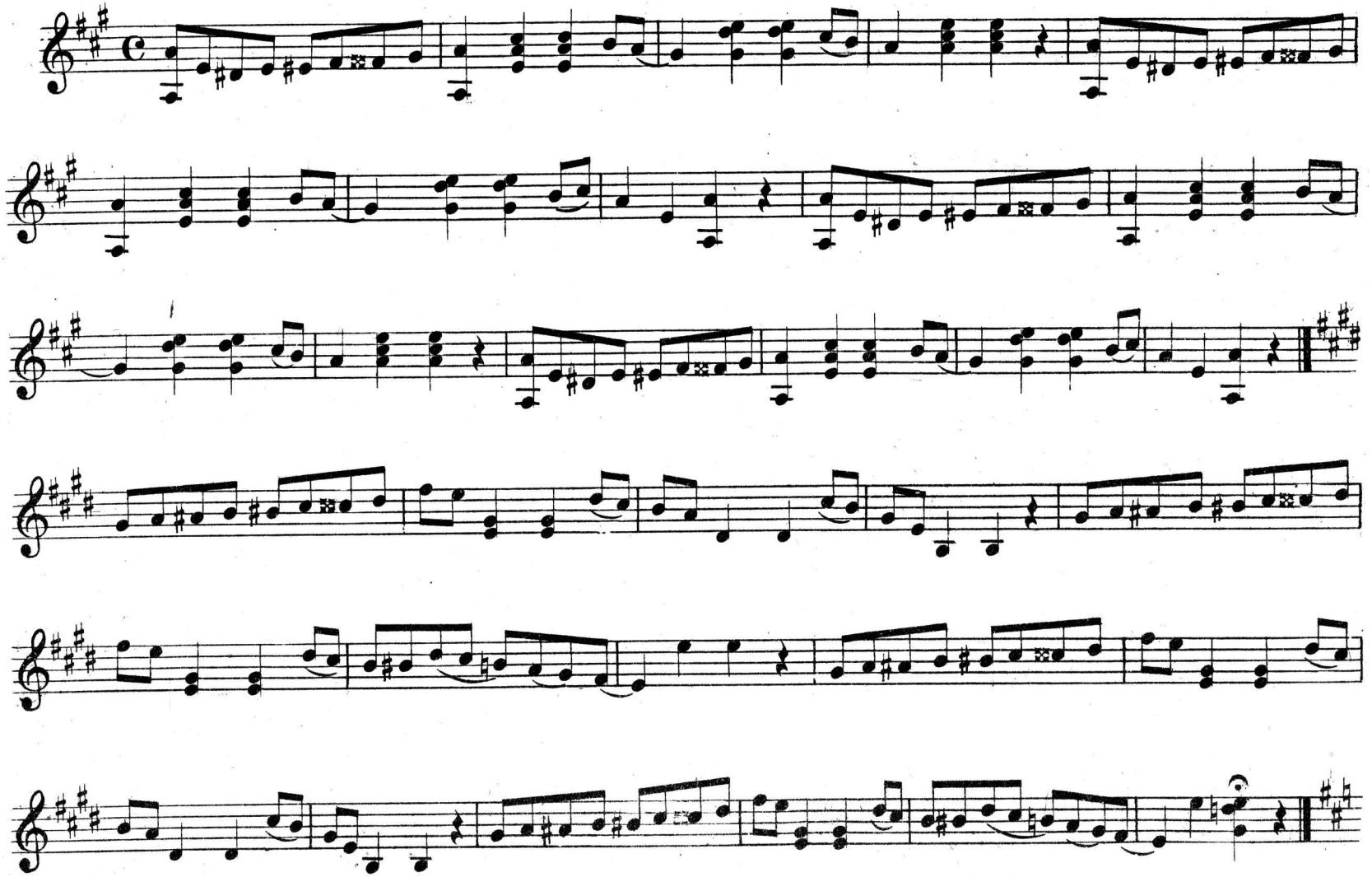
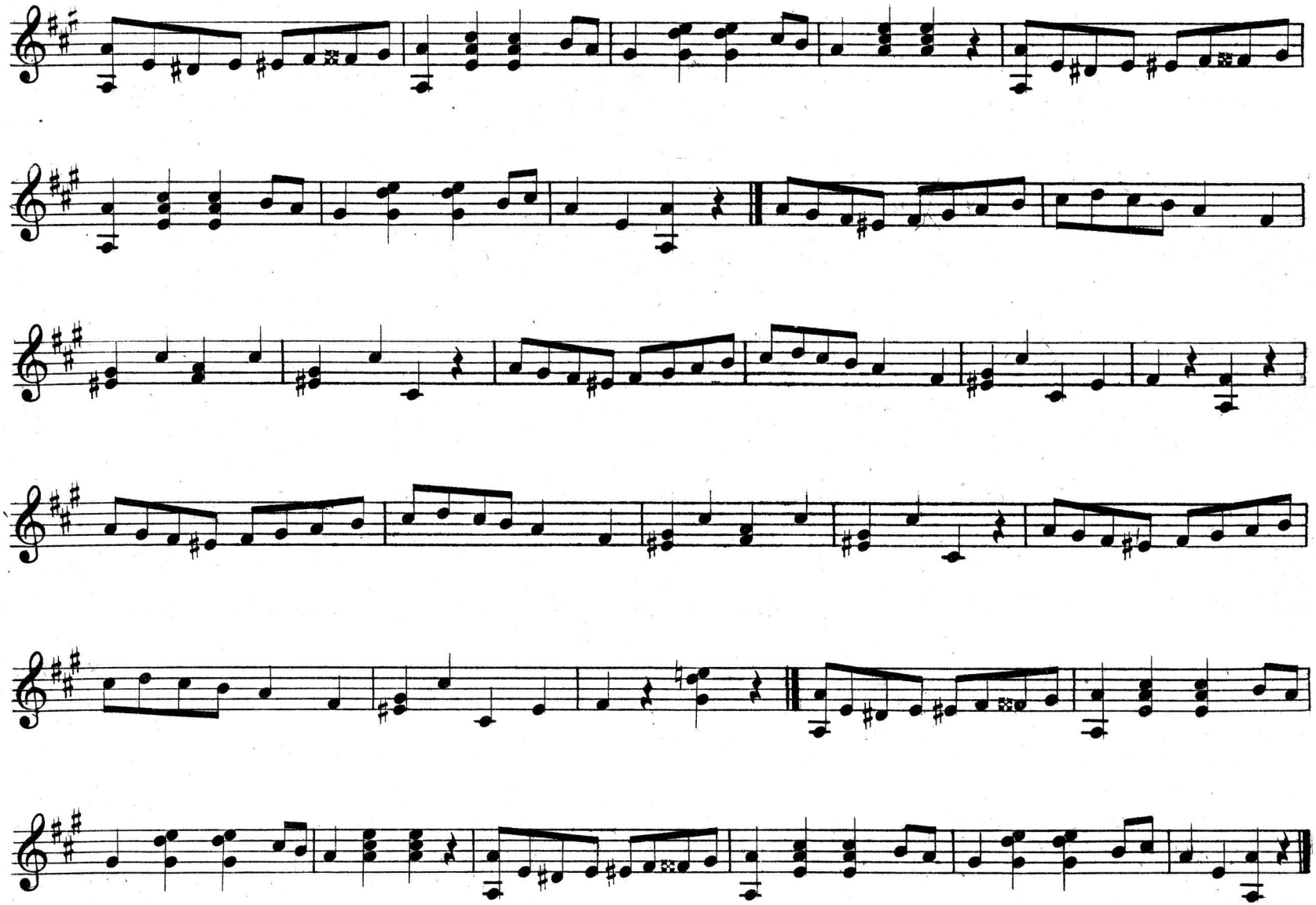
Bennie Dobson Clog.

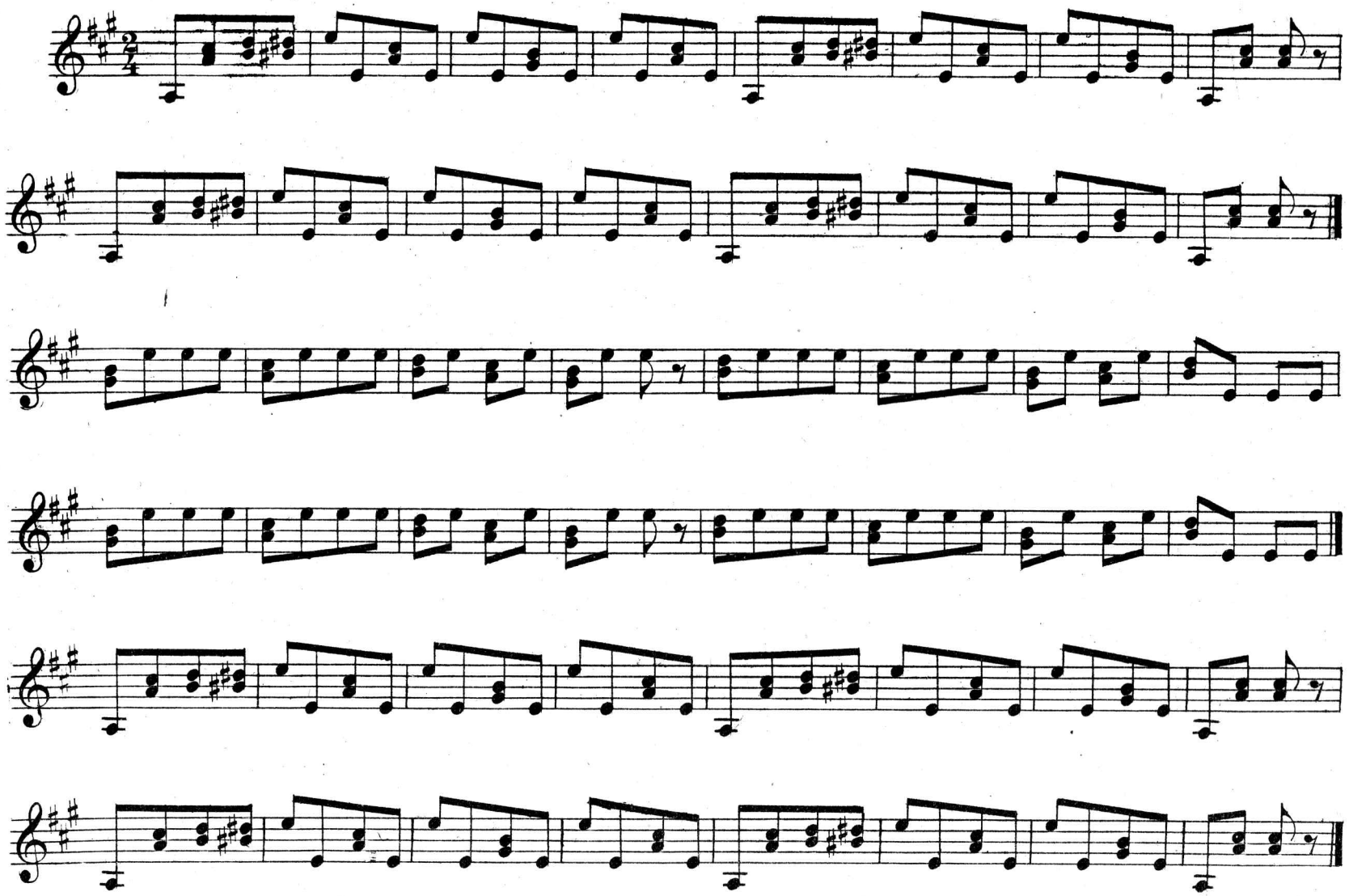
GEO. C. DOBSON.

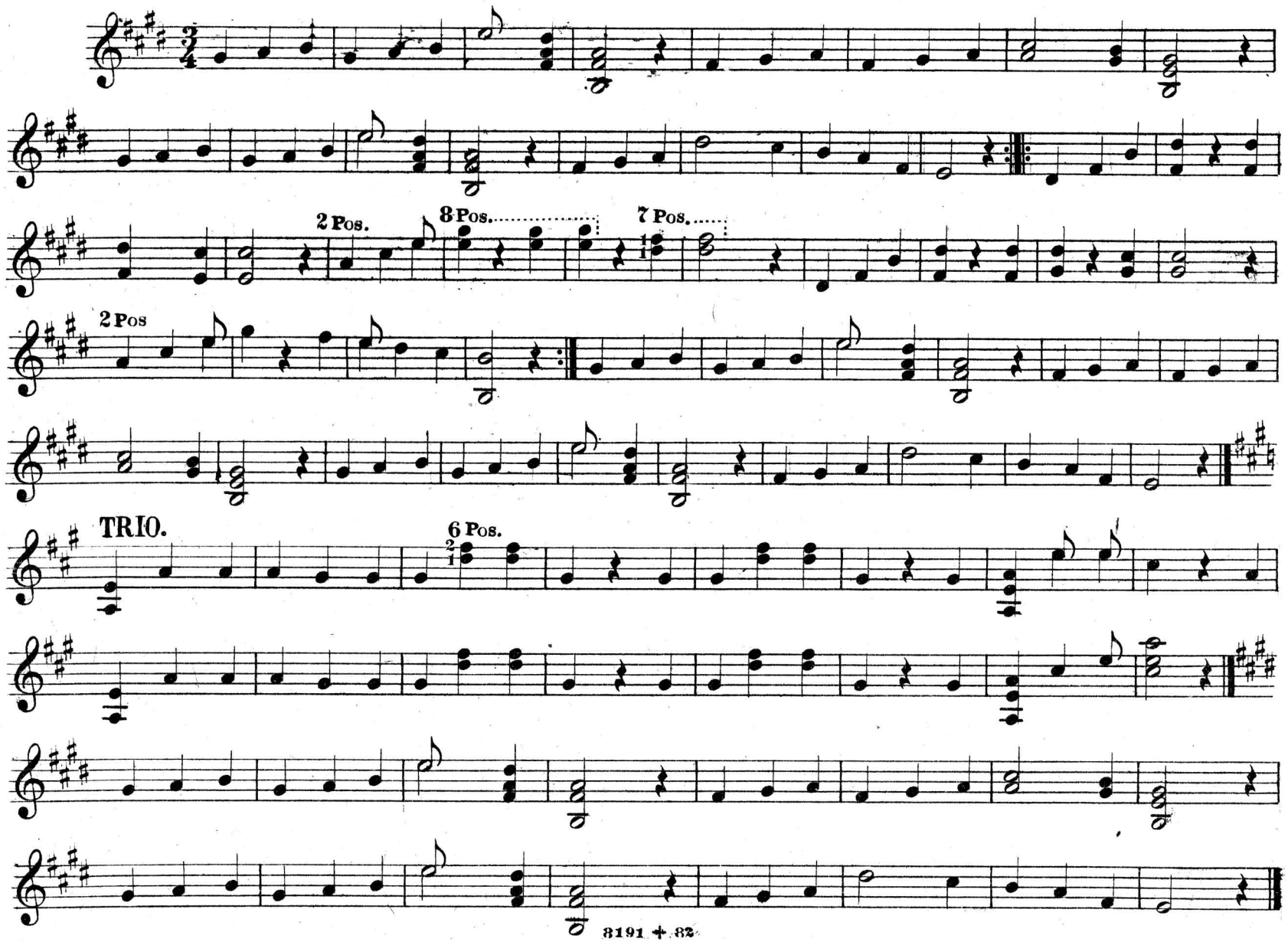
10th. Pos.

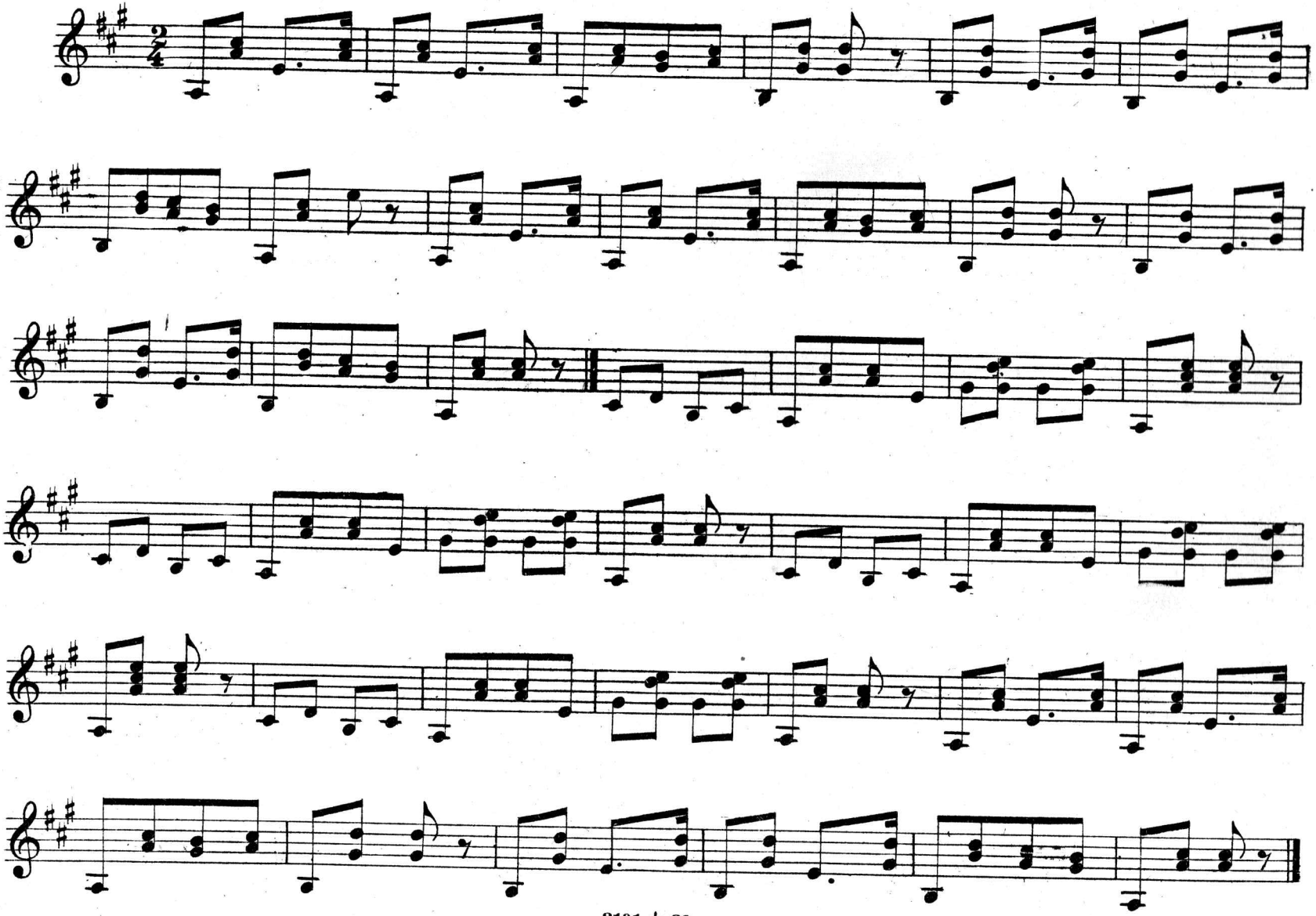
10th. Pos.

Japanese Dance.

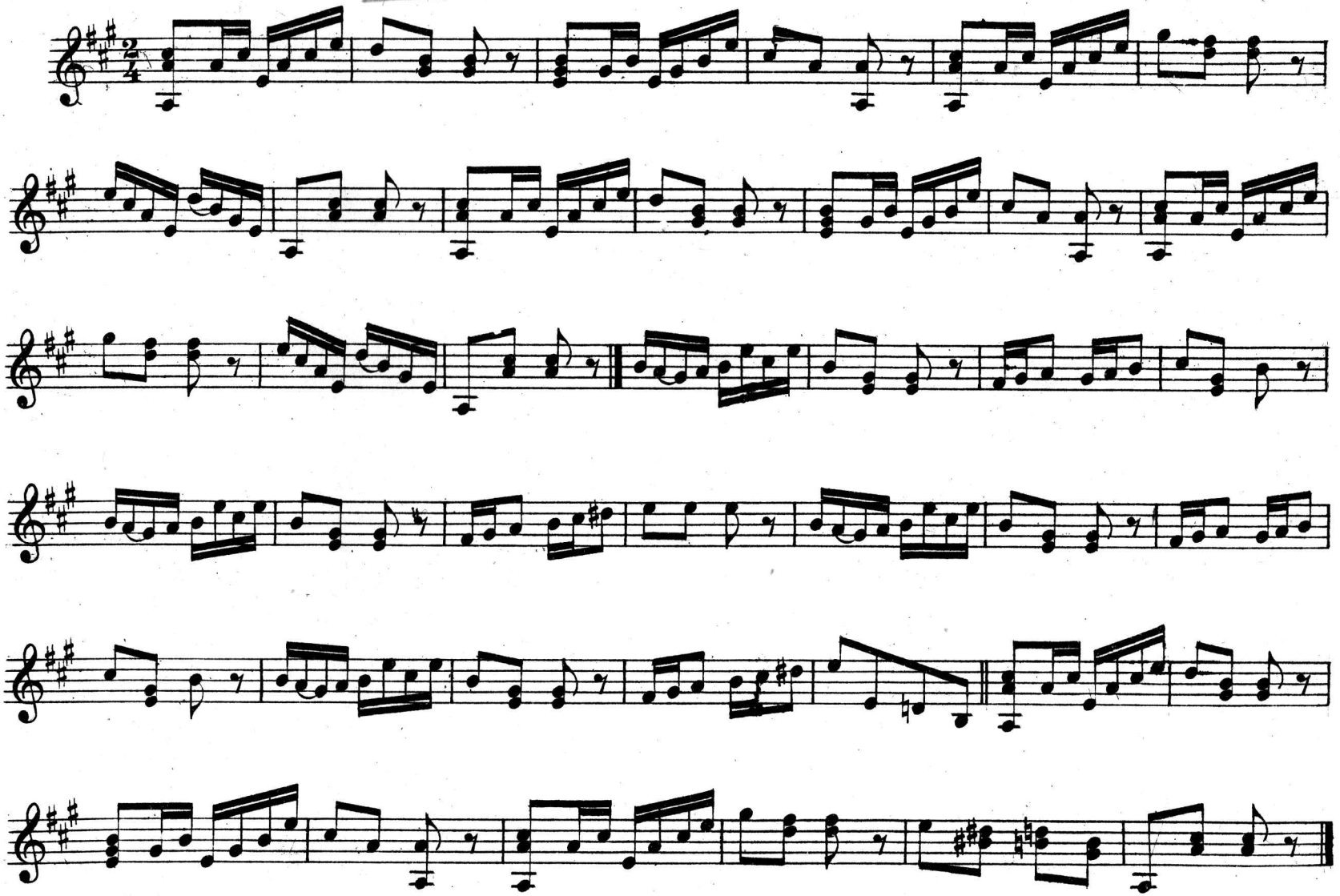
GEORGE C. DOBSON.

Joe's Polka.

GEO. C. DOBSON.

Lily Pad Waltz.

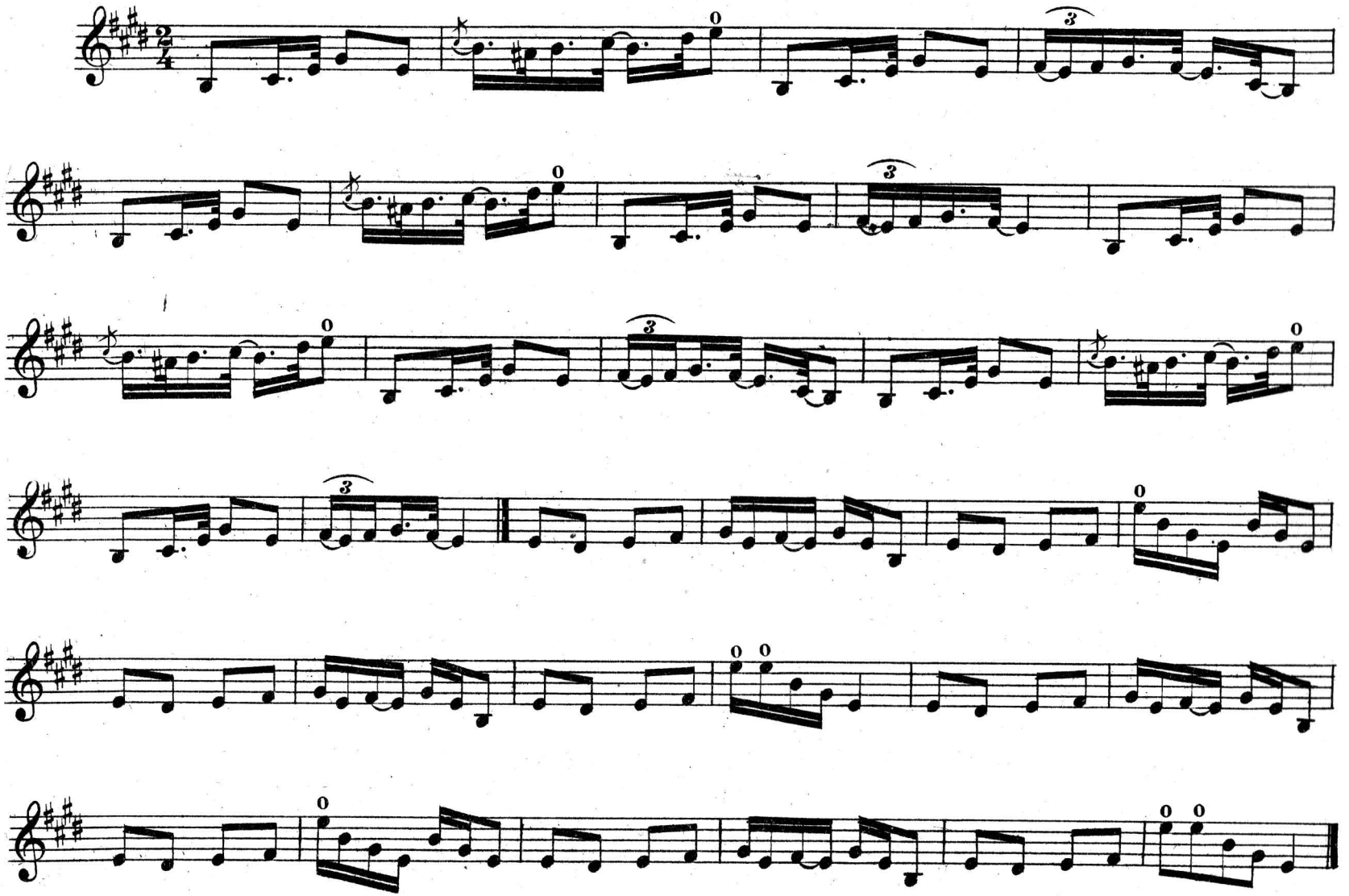
GEORGE THORNE.

Roley Poley.

BENNIE DOBSON.

Play slow & Count.

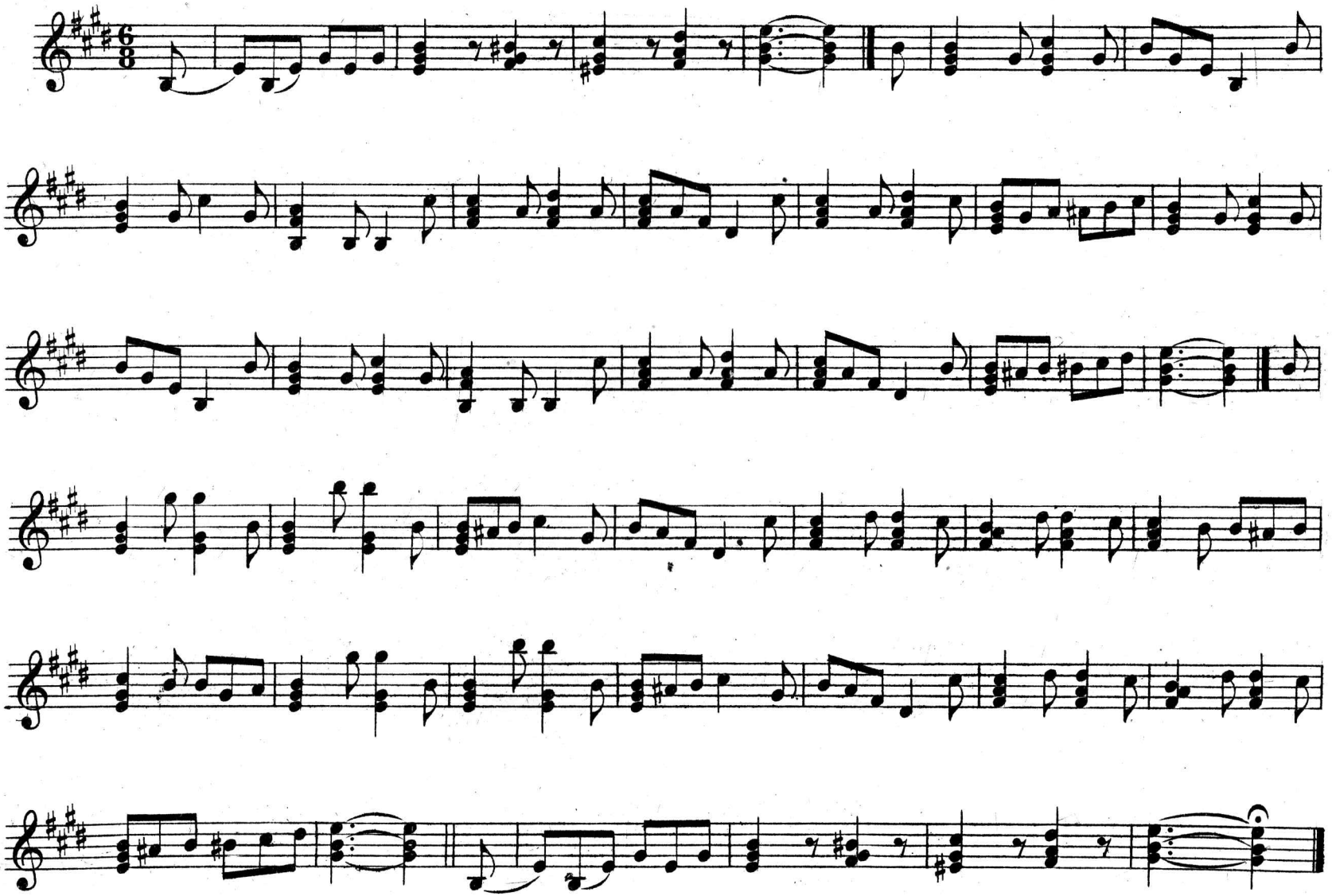
Diamond Polka.

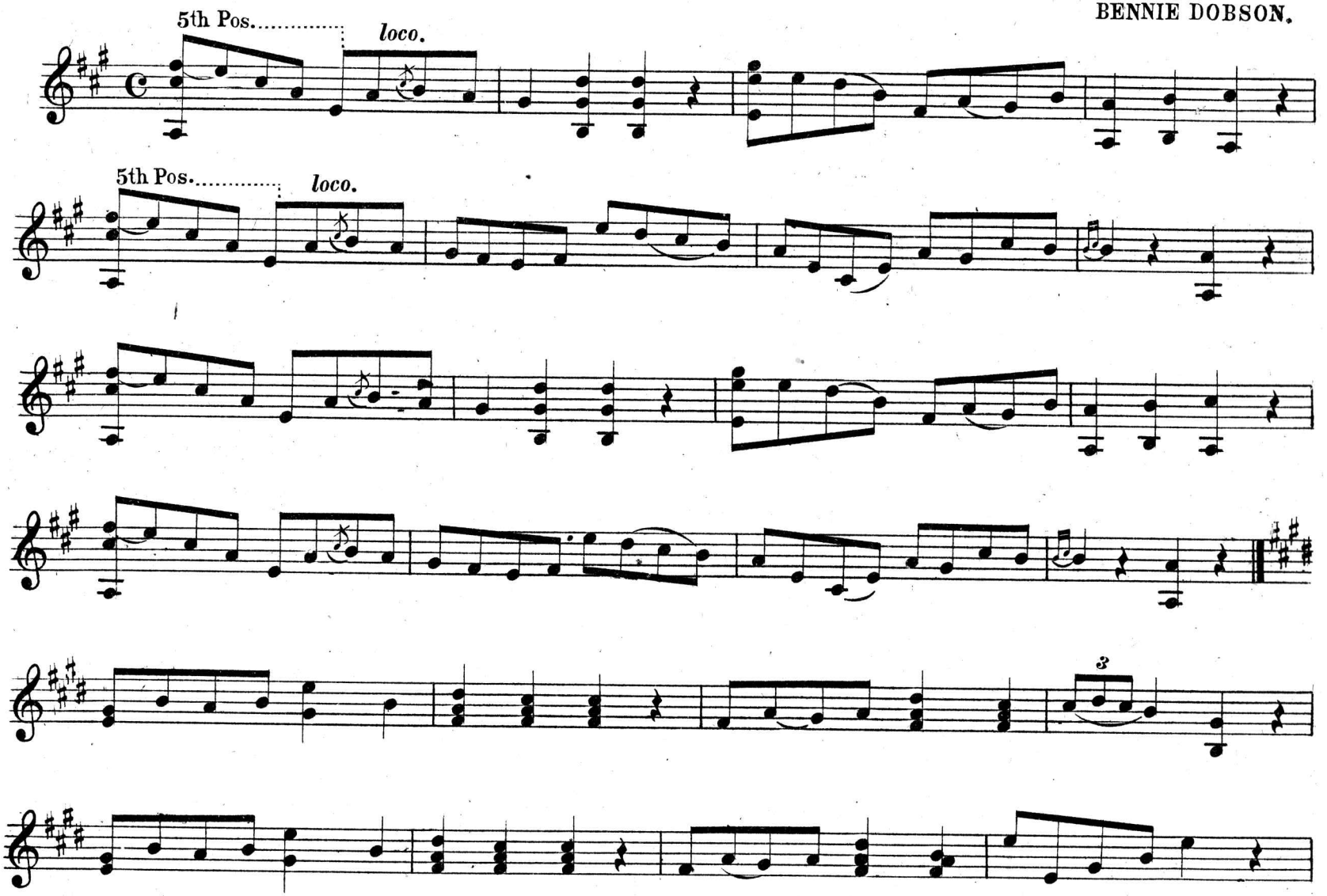
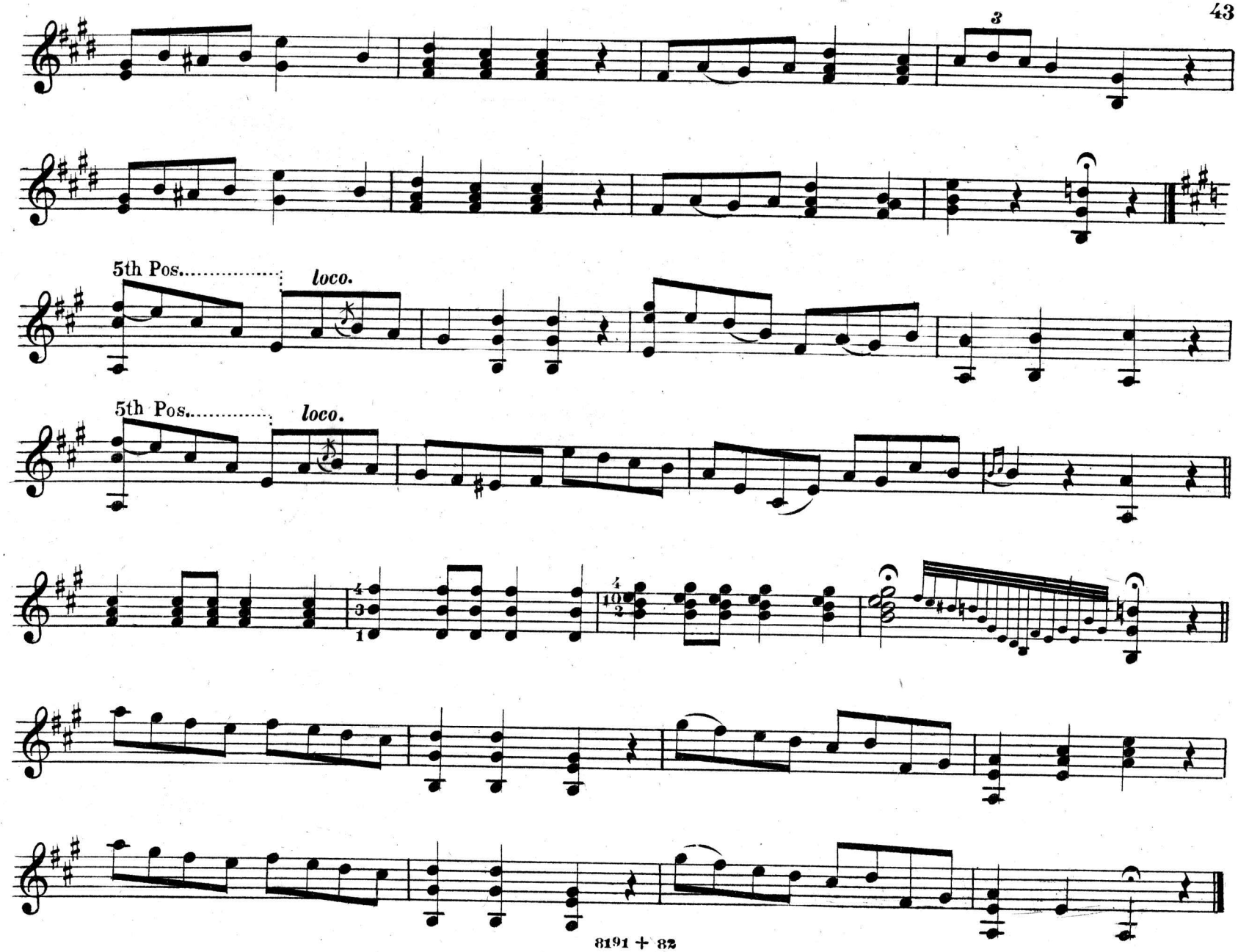
GEO. C. DOBSON.

Christmas Morning Jig.

Tune 4th. String to B.

H. E. LE VALLEY.

Geraldine March.

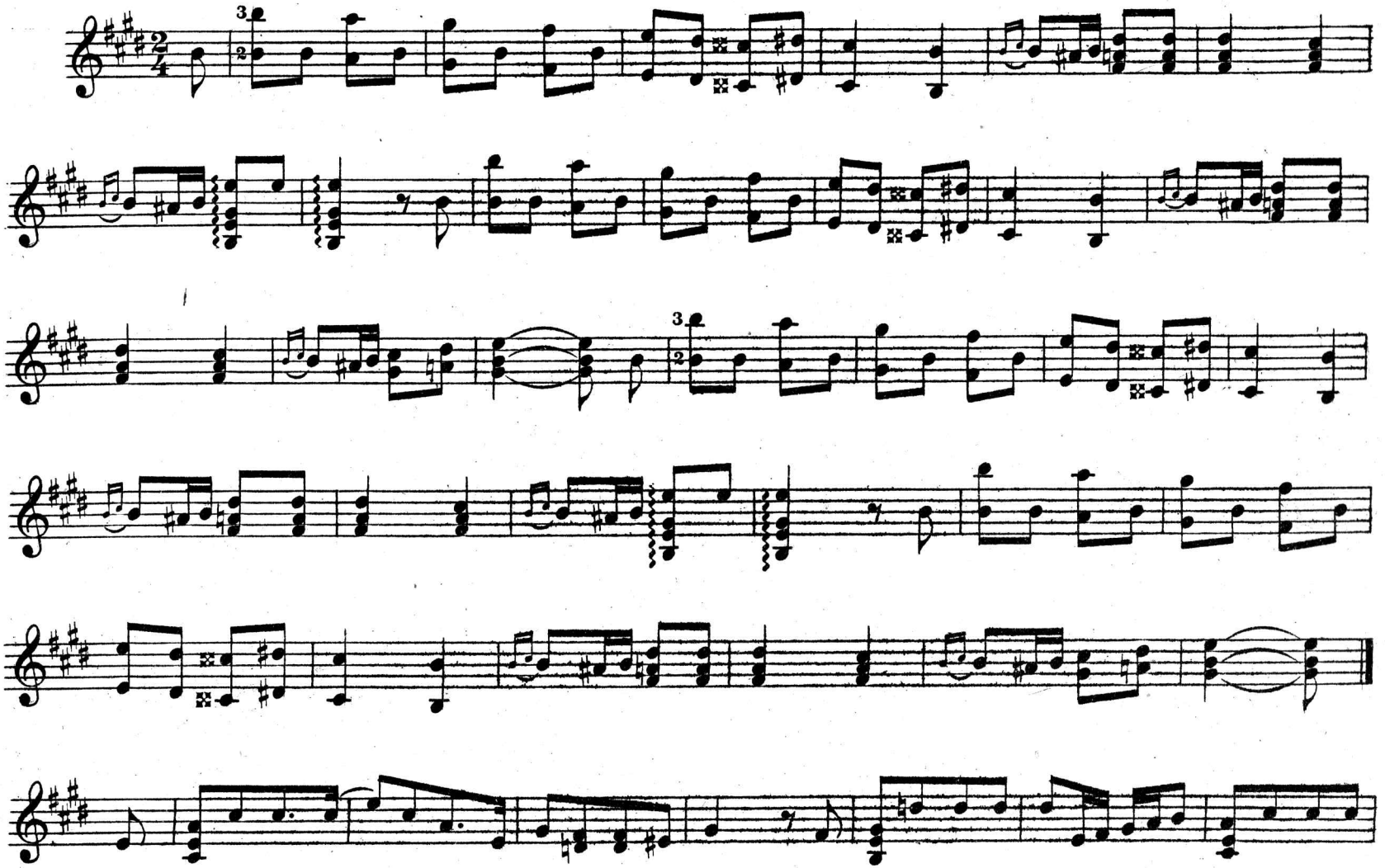
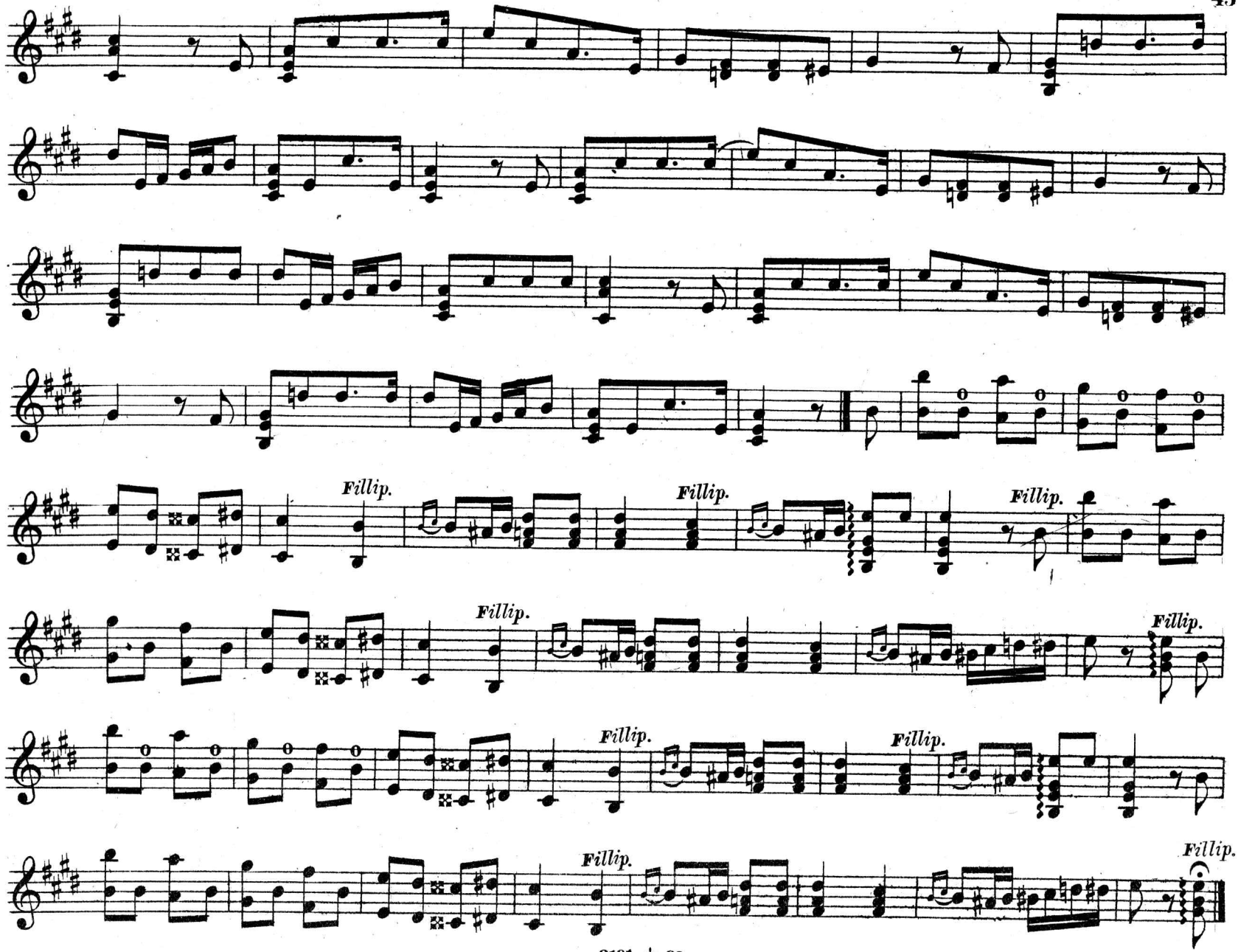
Tune 4th. to B.

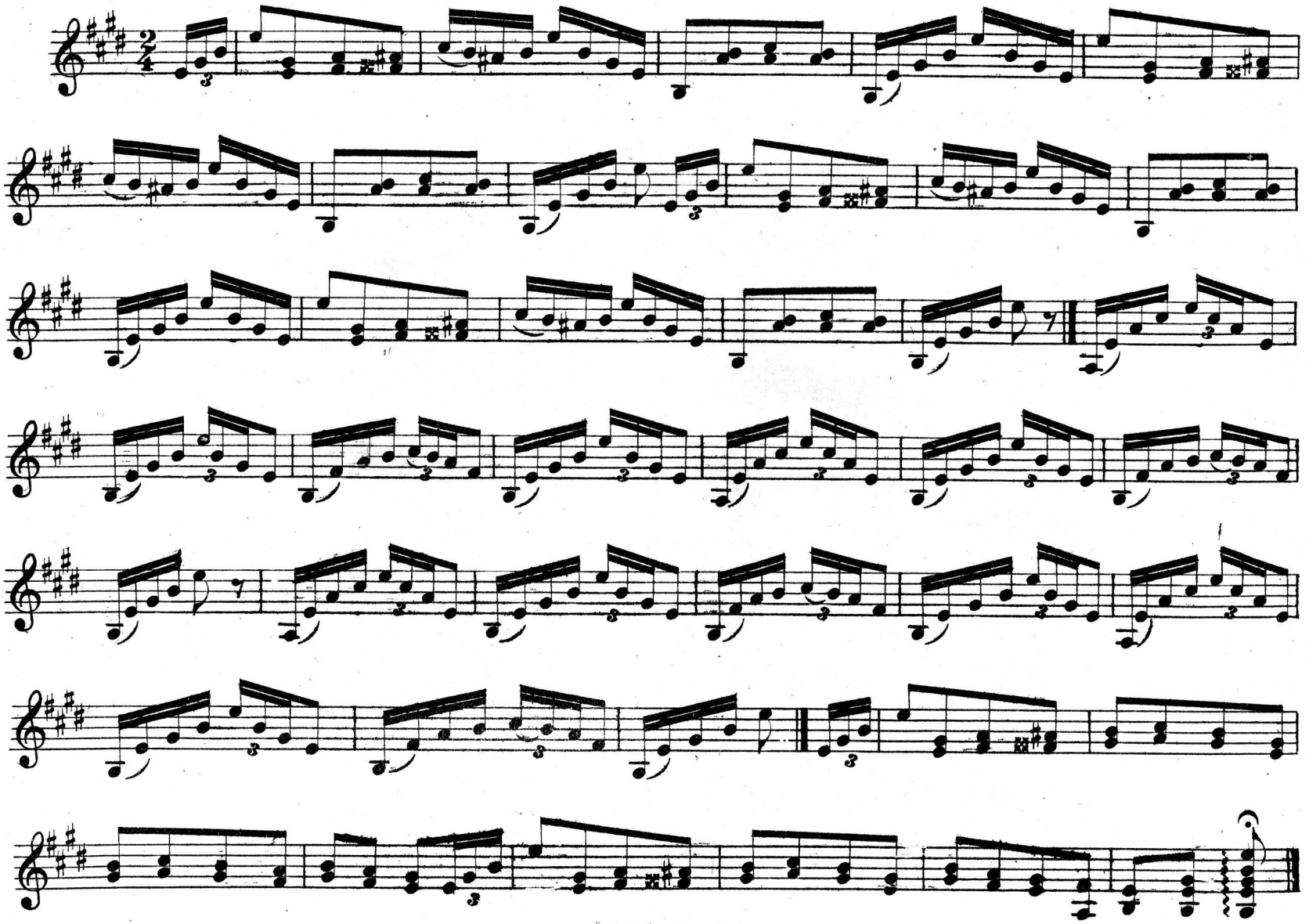
GEO. C. DOBSON.

"Royal Tutor" Polka.

BENNIE DOBSON.

3
5th Pos.
loco.
5th Pos.
loco.

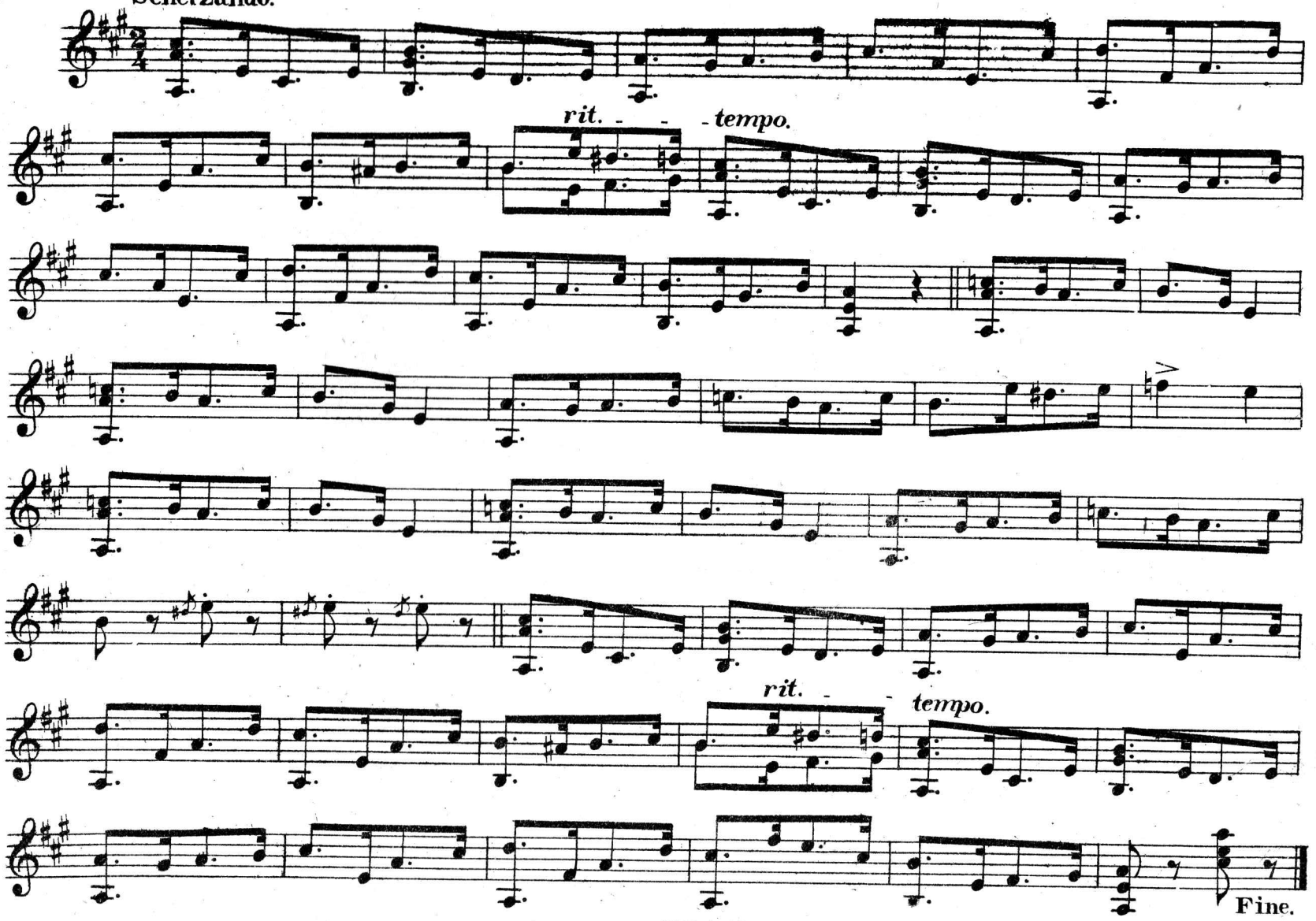
Pop Gun Galop.

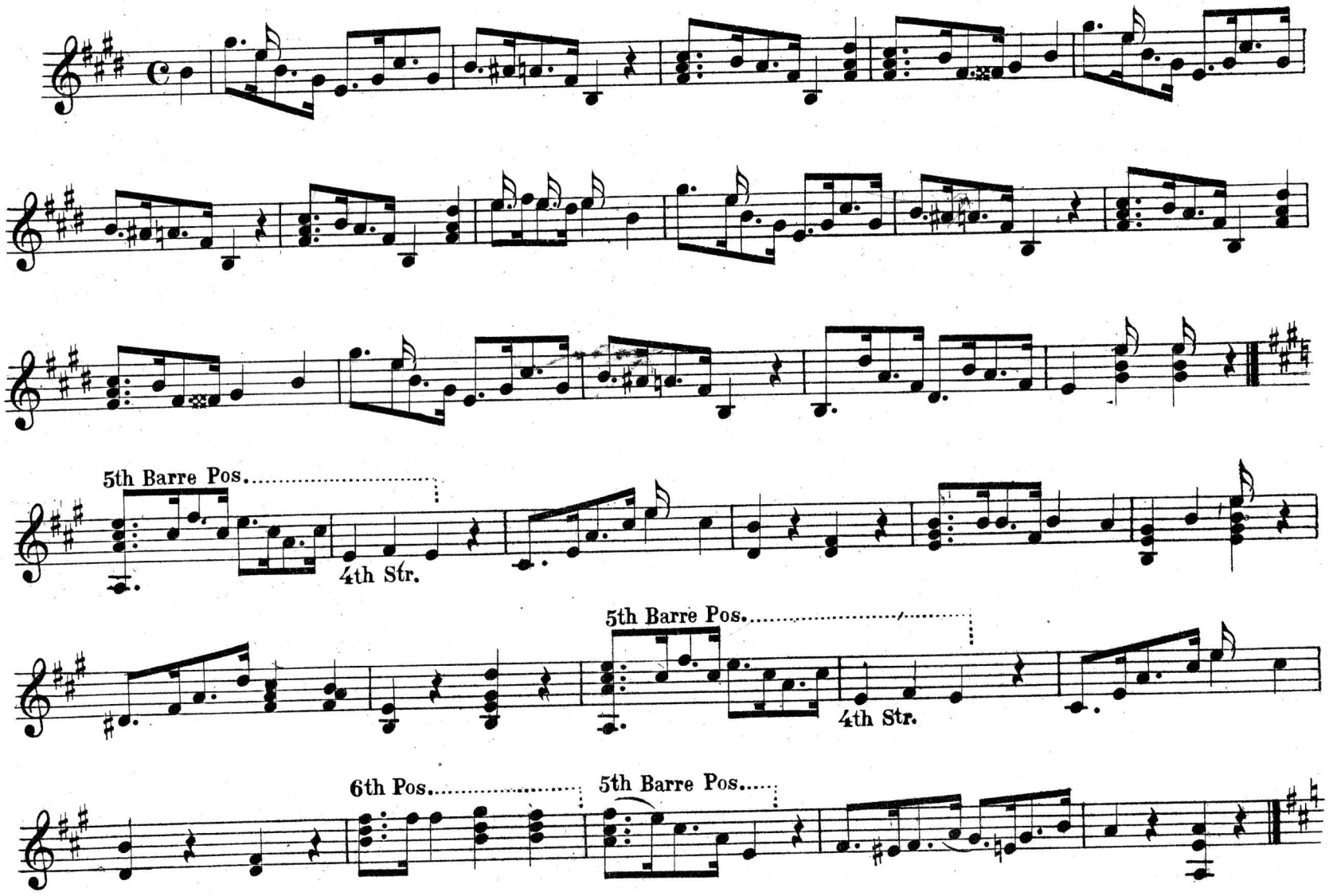
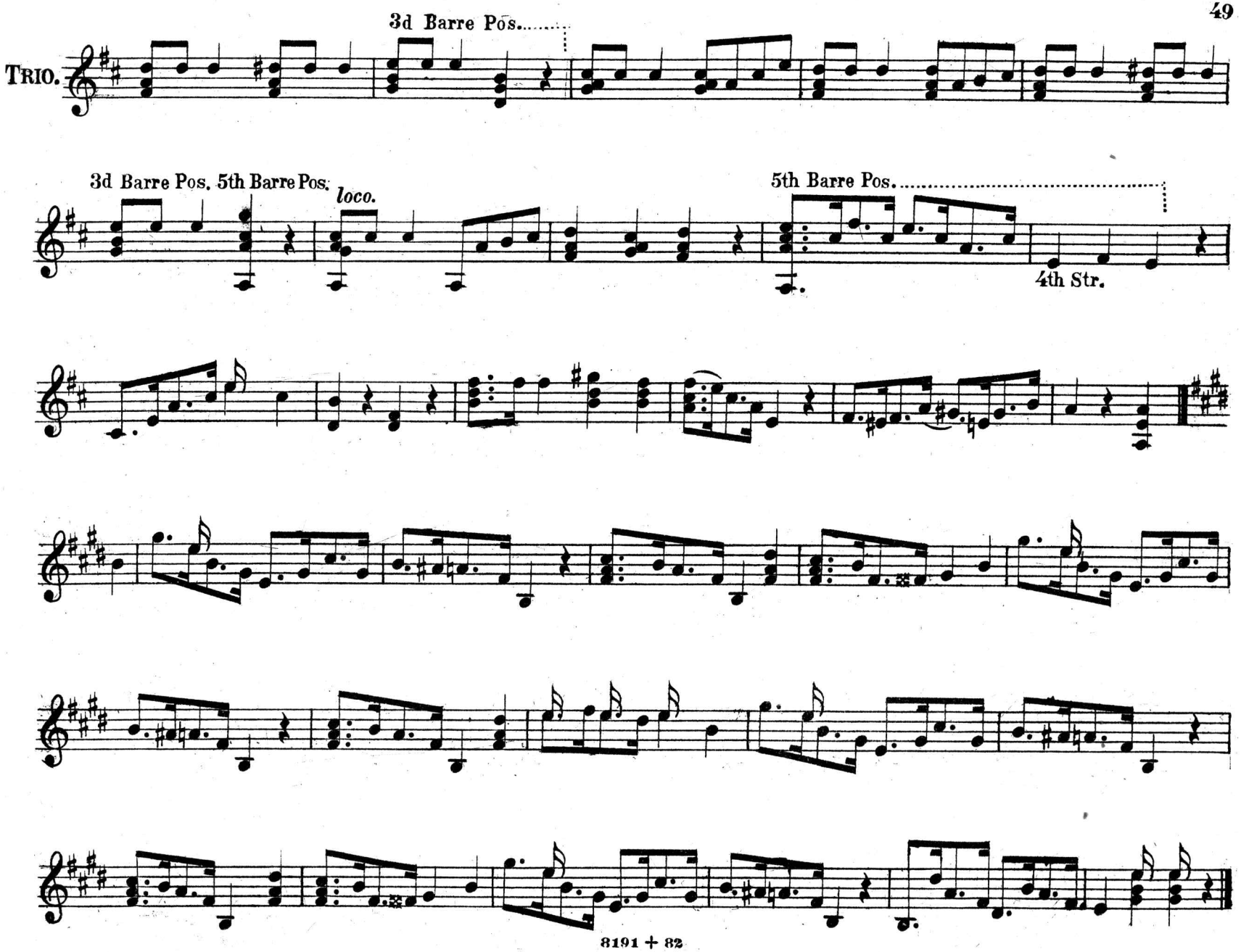
Tune 4th. to B.

GEO. C. DOBSON.

NOTE. When playing the repeat of the last part where the word Fillip is found, leave out the chord or note over which it is placed and instead fillip the forefinger on the head of the banjo, which will produce a sound like a 'pop gun.

Fillip.
Fillip.
Fillip.
Fillip.
Fillip.
Fillip.
Fillip.
Fillip.
Fillip.

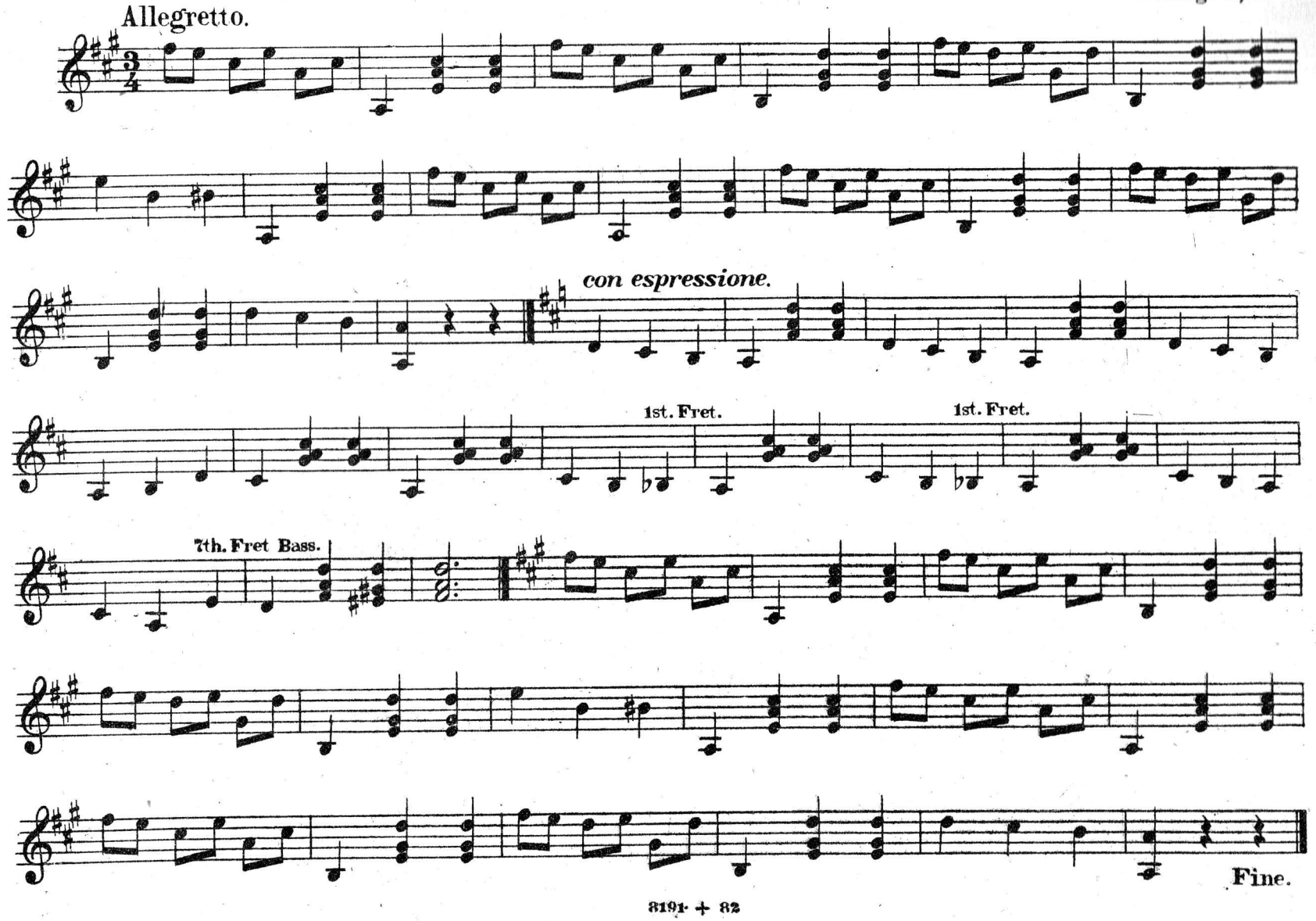
Galop de Banjo.

Dance Melody.

Scherzando.

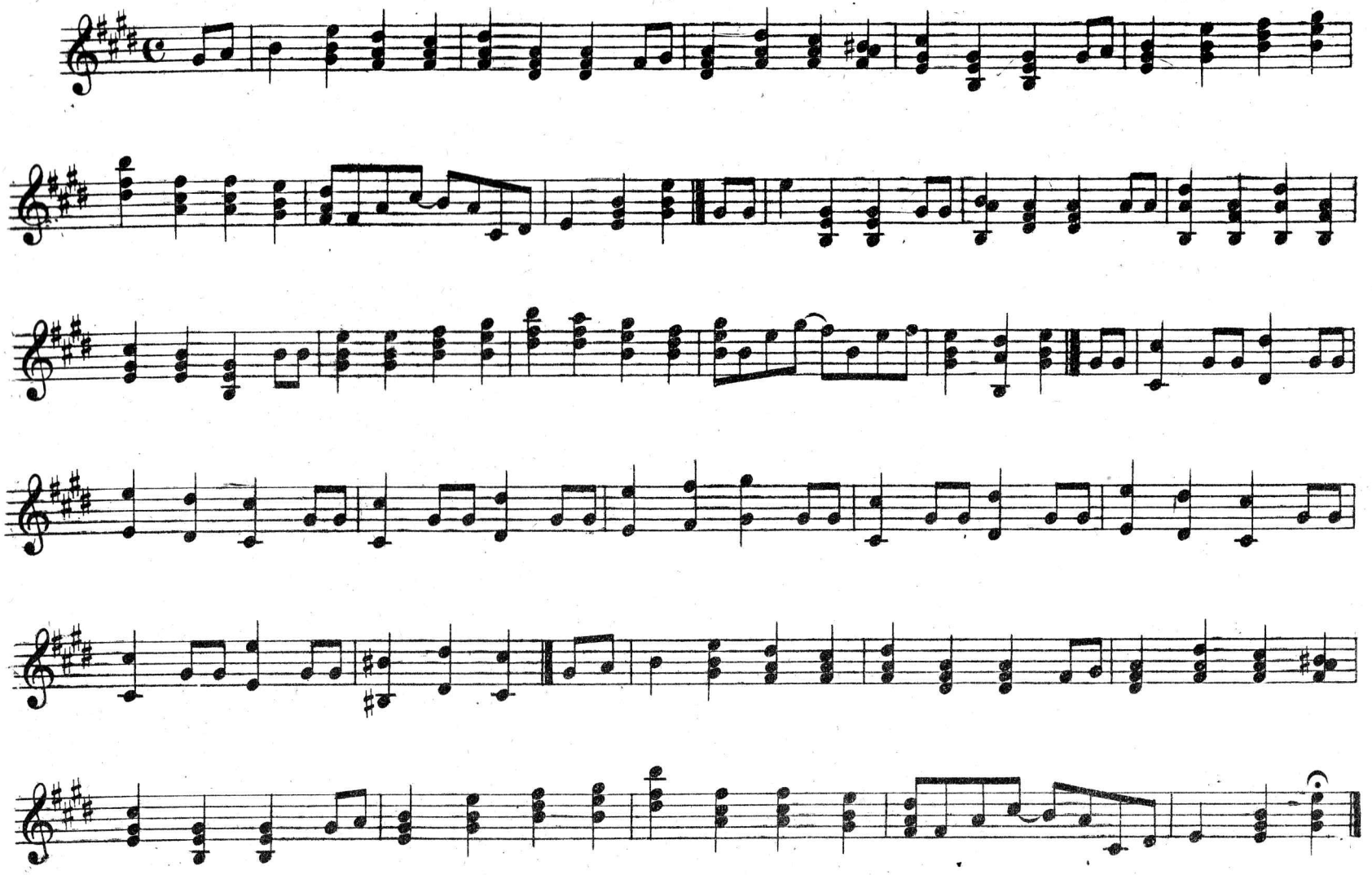
G. STEPHENS.

Uretta Schottische.

STEPHEN SHEPARD.

TRIO.
3d Barre Pos.
3d Barre Pos. 5th Barre Pos.
loco.
5th Barre Pos.
4th Str.

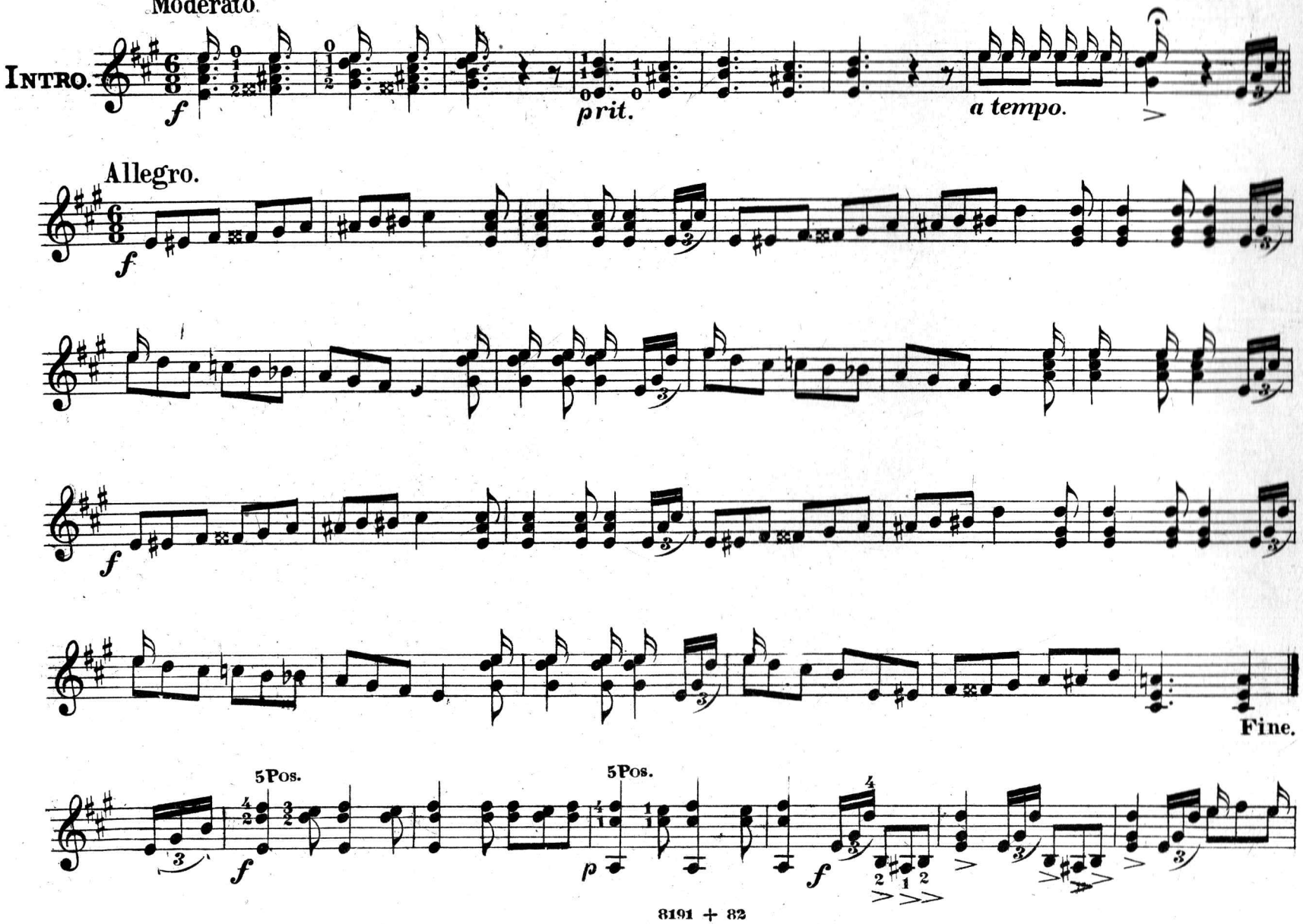
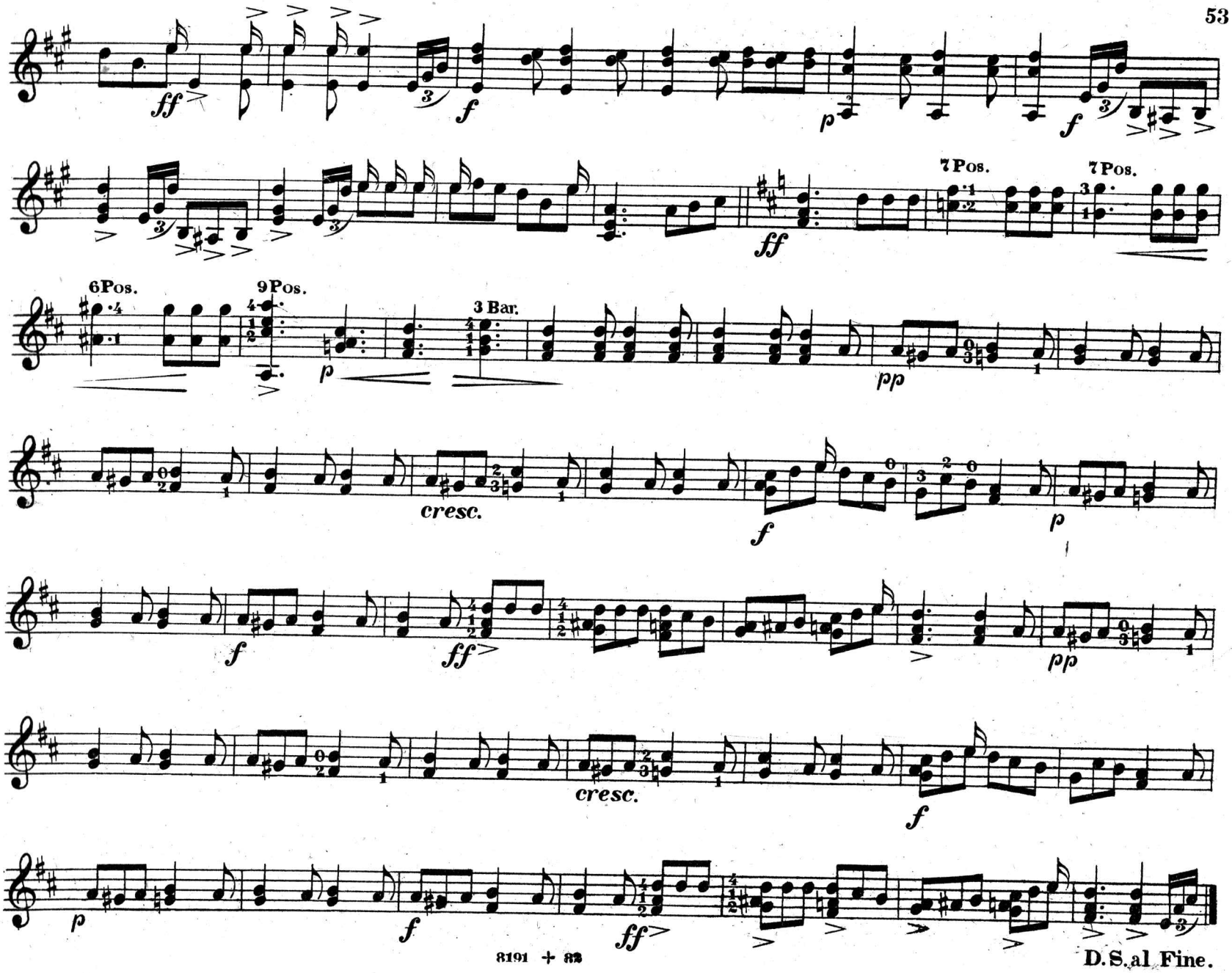
Our Fannie's Favorite.

W. G. COLLINS.
Washington, D.C.

Sylph Gavotte.

Tune 4th. to B.

GEO. C. DOBSON.

March "Ditto."

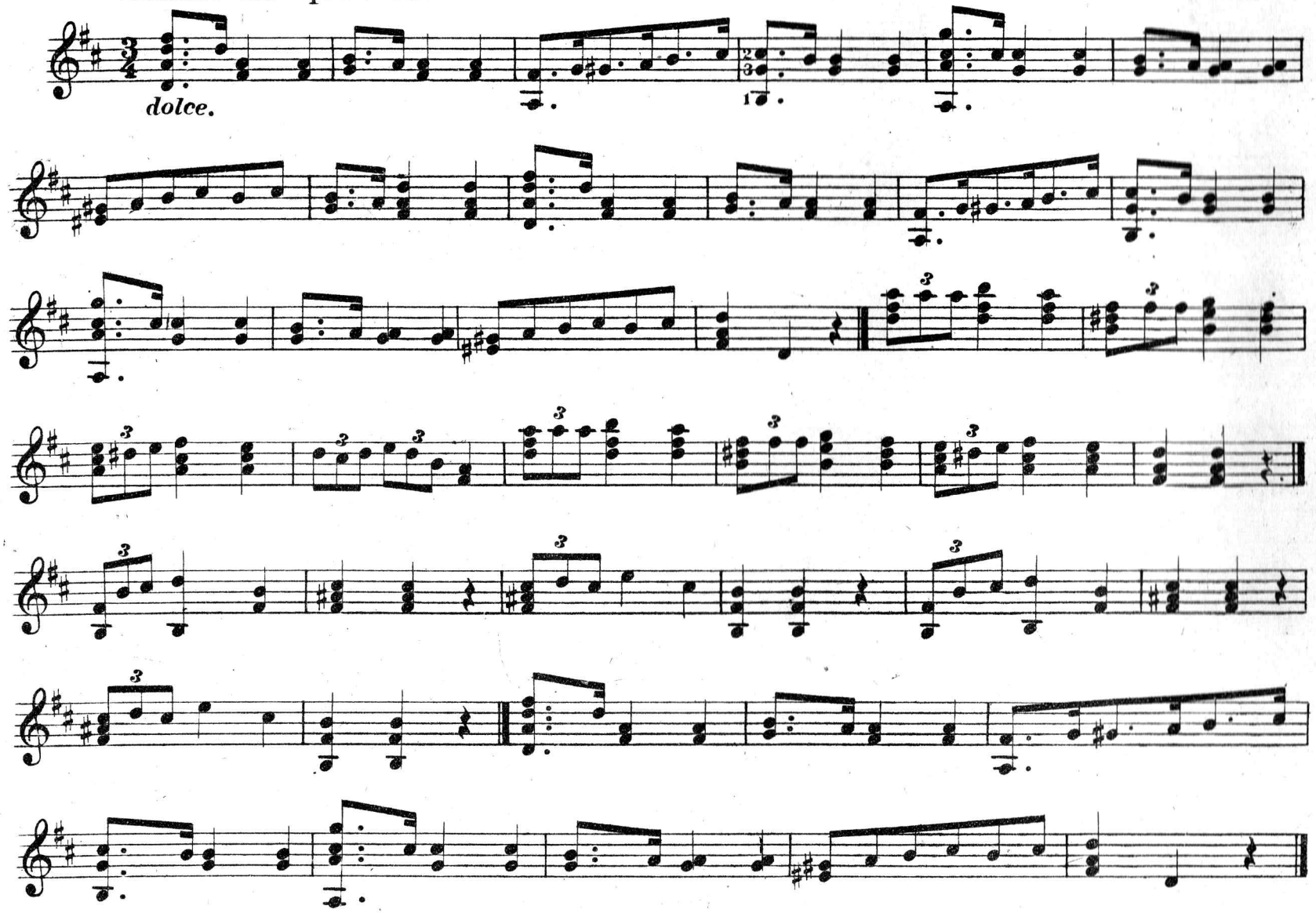
A.V. HOLMES.

Moderato.


ff
f
p
f
7 Pos.
7 Pos.
ff
6 Pos.
9 Pos.
3 Bar.
p
pp
cresc.
f
p
f
ff
pp
cresc.
f
p
f
ff
D.S. al Fine.

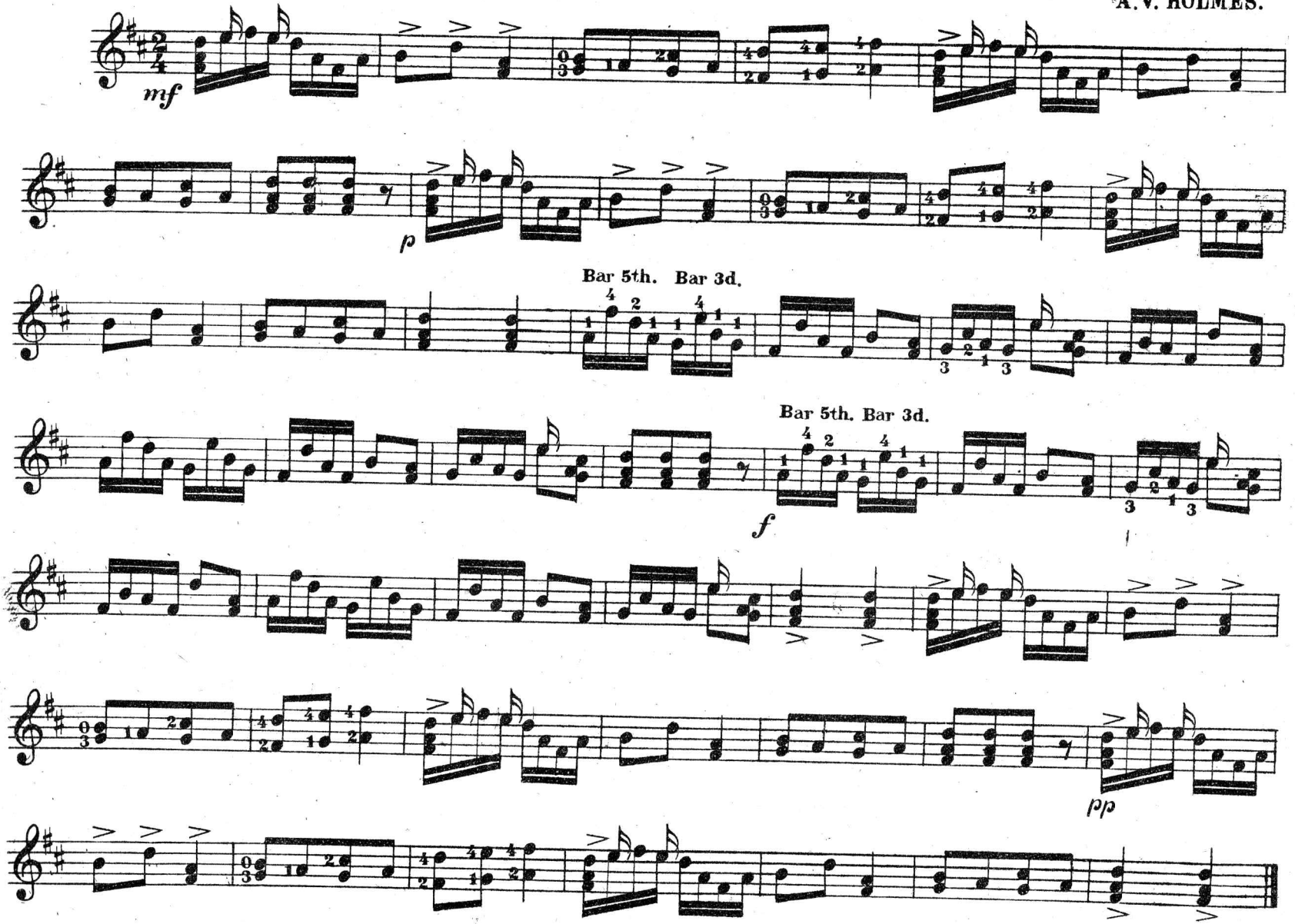
Graduation Mazurka.

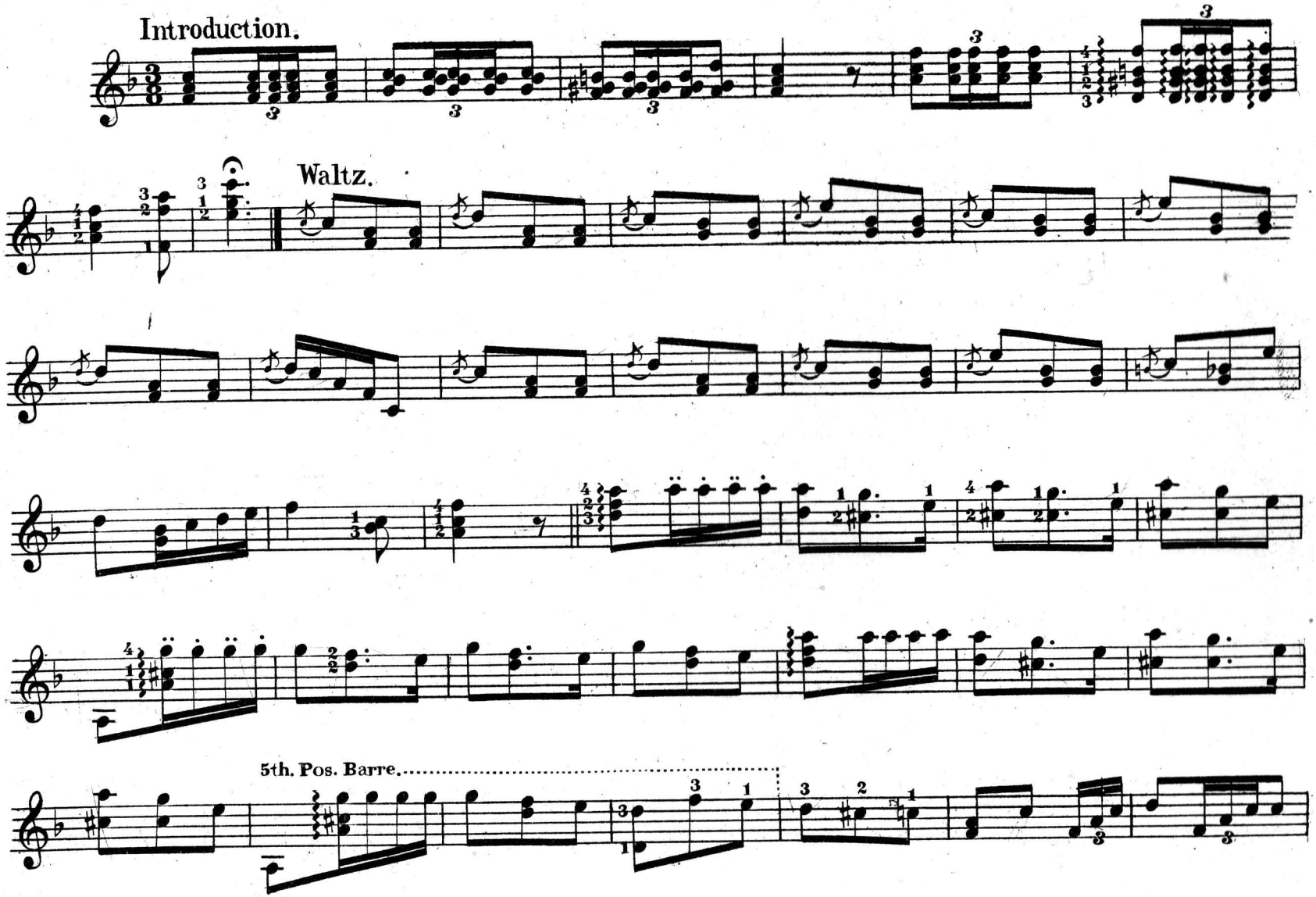
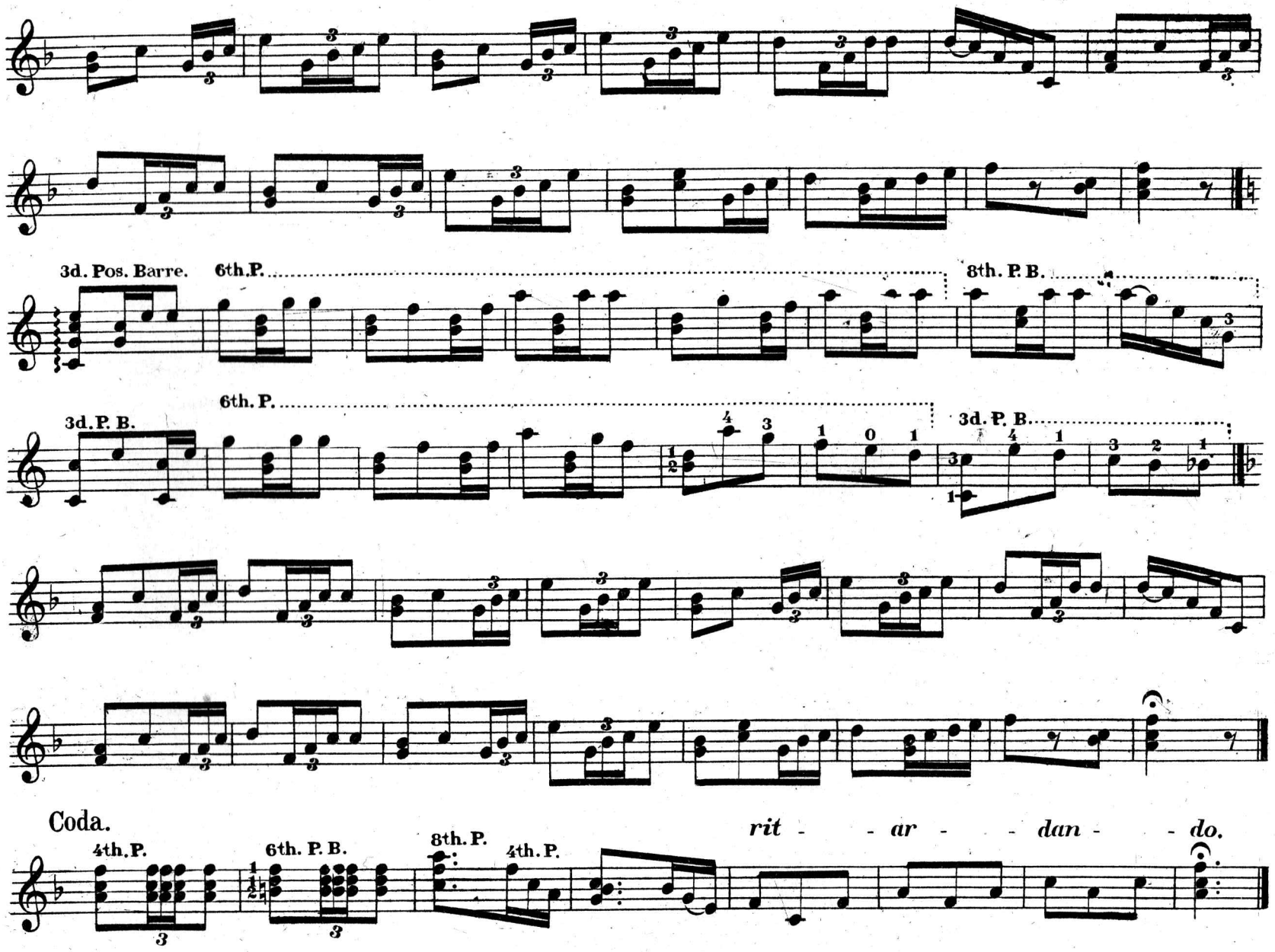
To Bennie Dobson, July 10, 1891.

GEORGE C. DOBSON.

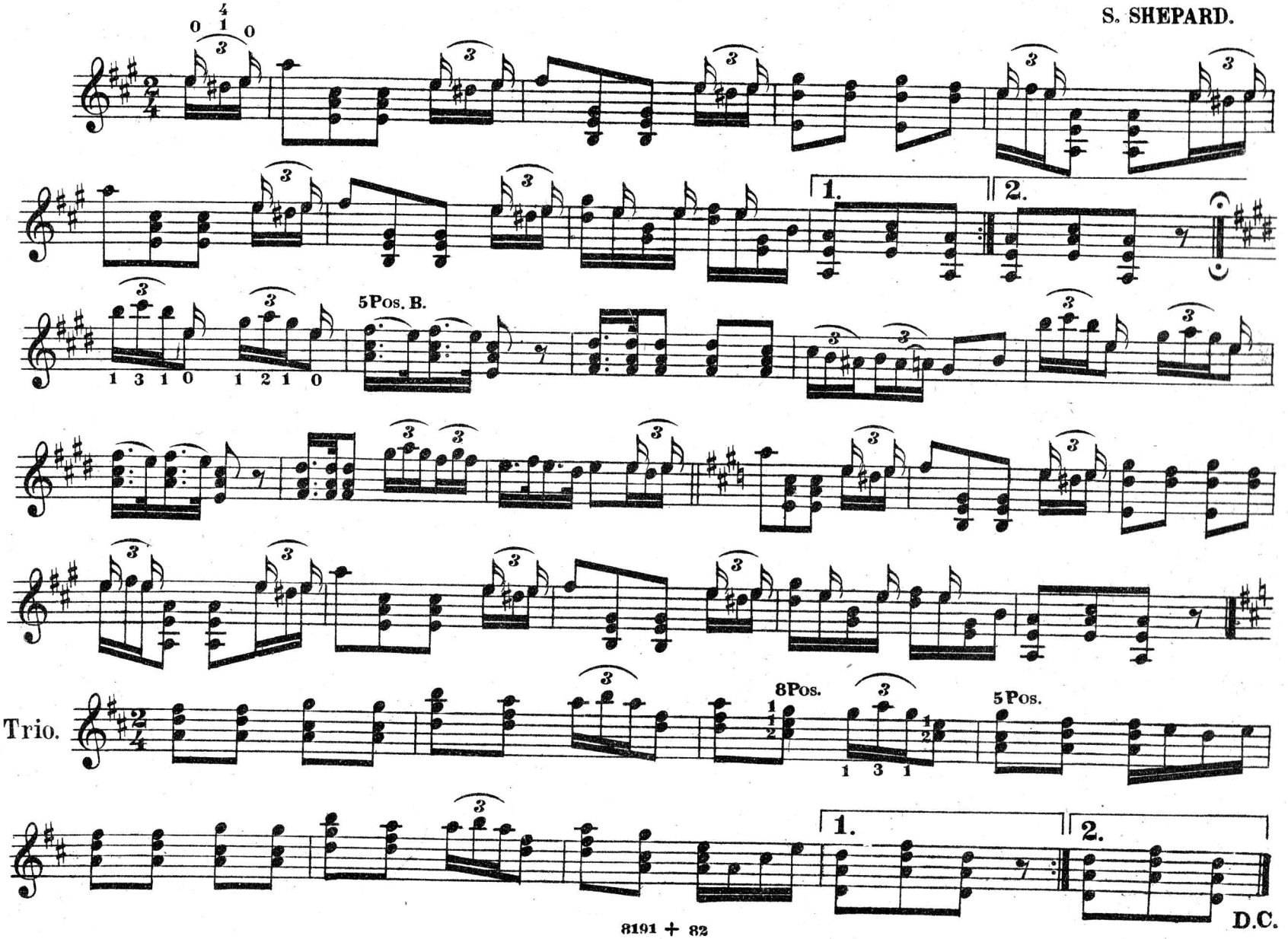
Andante con espressione.

May Polka.

Moderato.

A.V. HOLMES.

Marion Waltz.

GEO. C. DOBSON.

3d. Pos. Barre.
6th.P.
8th. P. B.
3d. P. B.
6th. P.
3d. P. B.
Coda.
4th. P.
6th. P. B.
8th. P.
4th. P.
rit - - ar - - dan - - do.

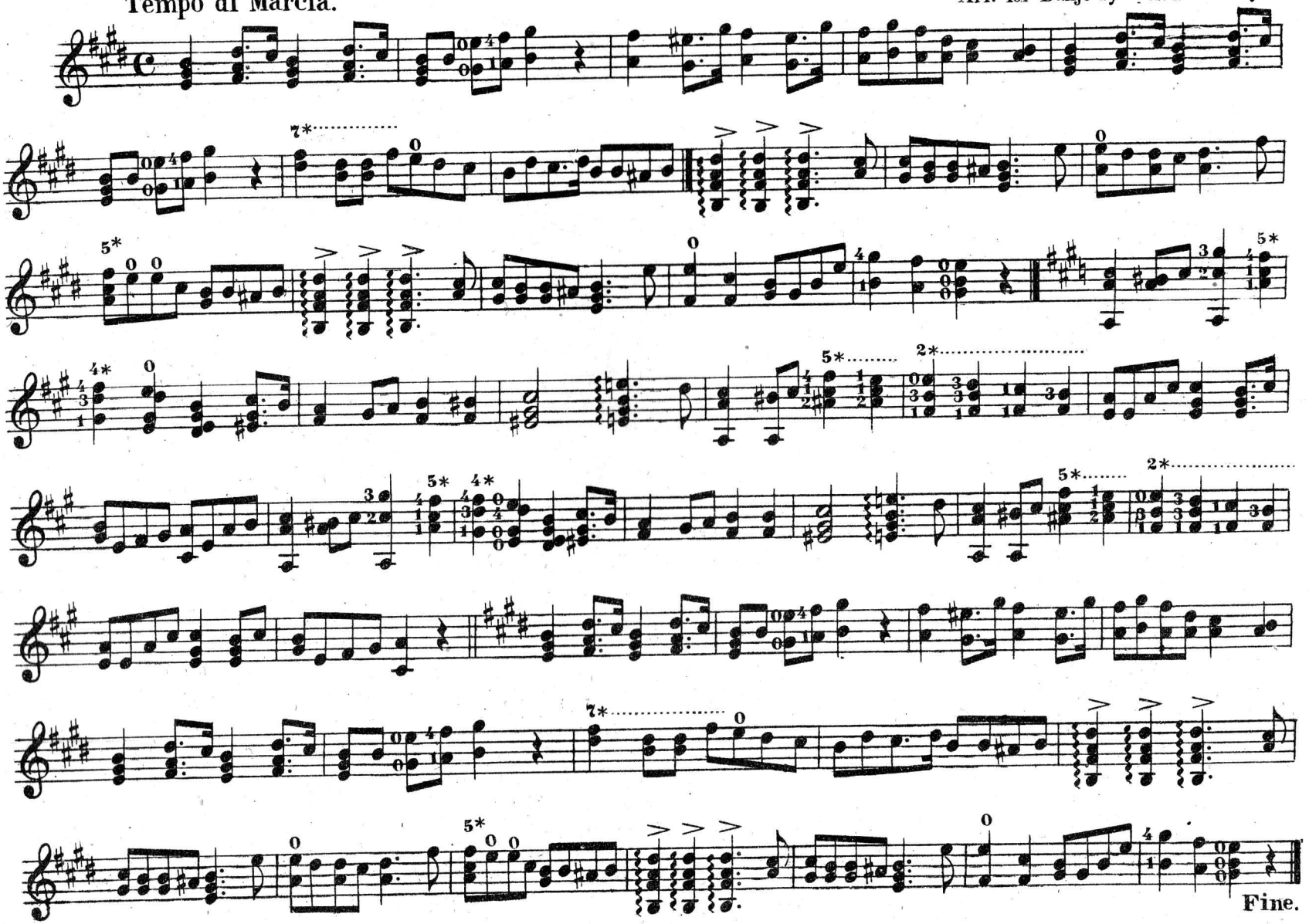
Harry Polka.

S. SHEPARD.

Pontoon March.

EDUARD HOLST.

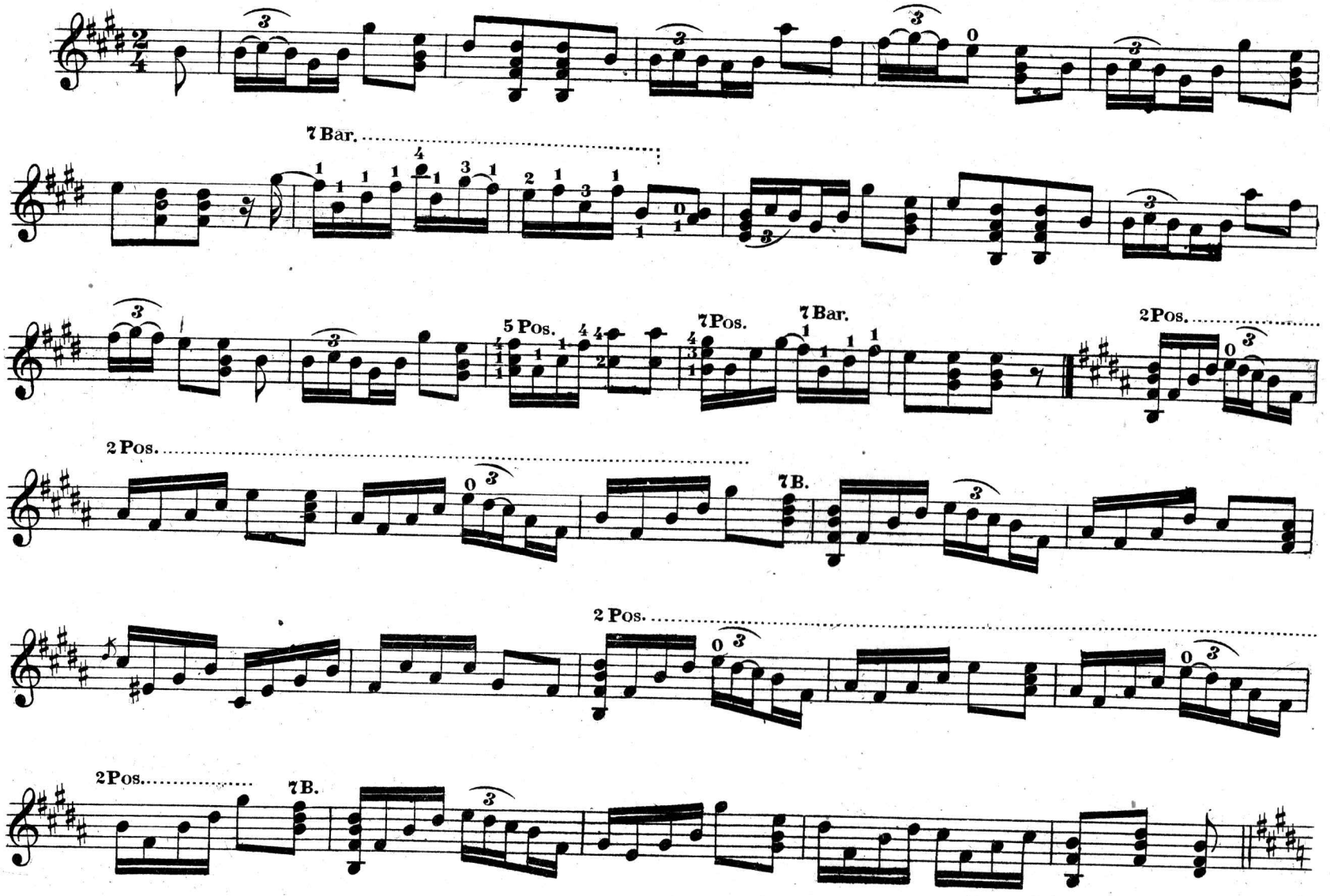
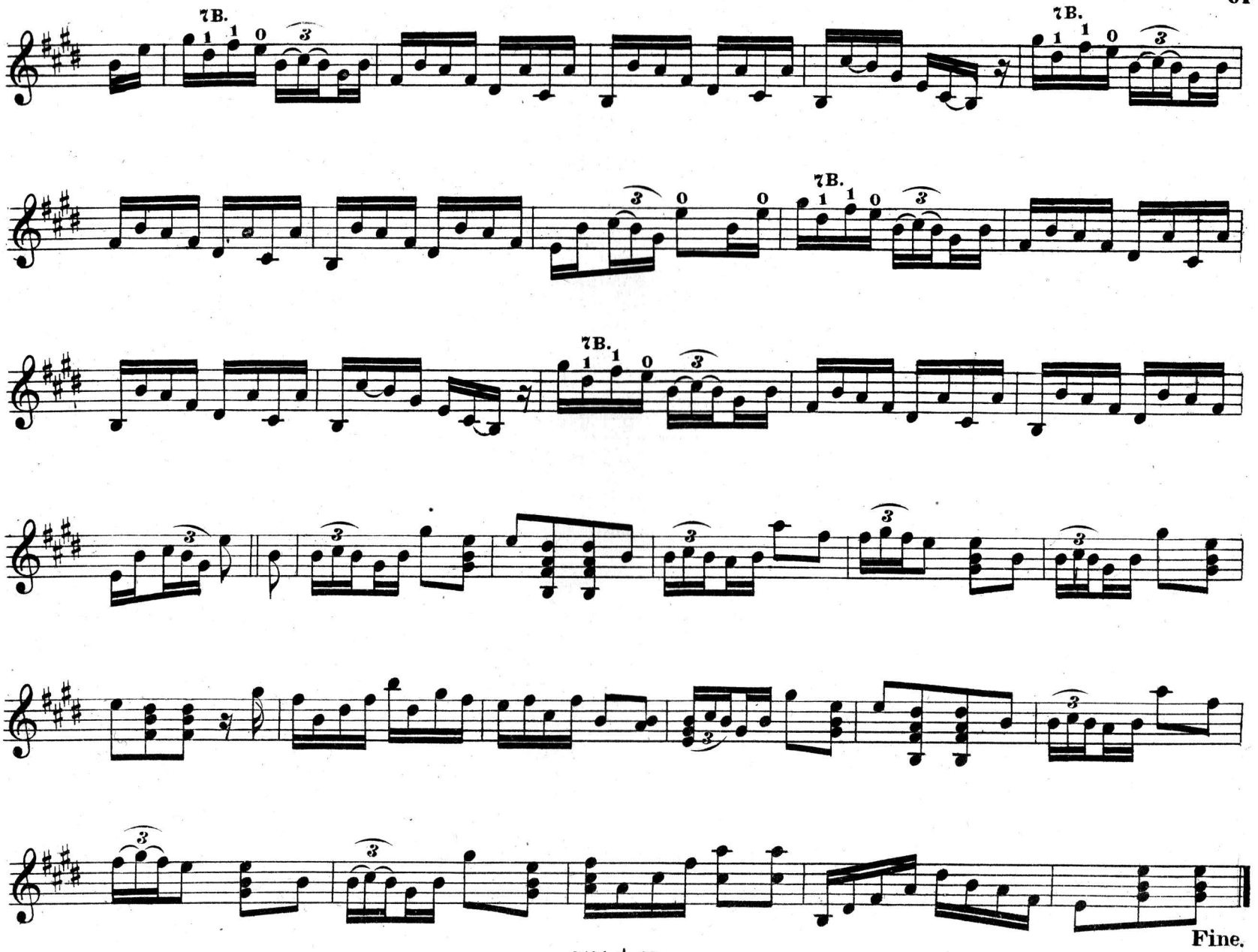
Arr. for Banjo by H. E. Le Valley.

Tempo di Marcia.

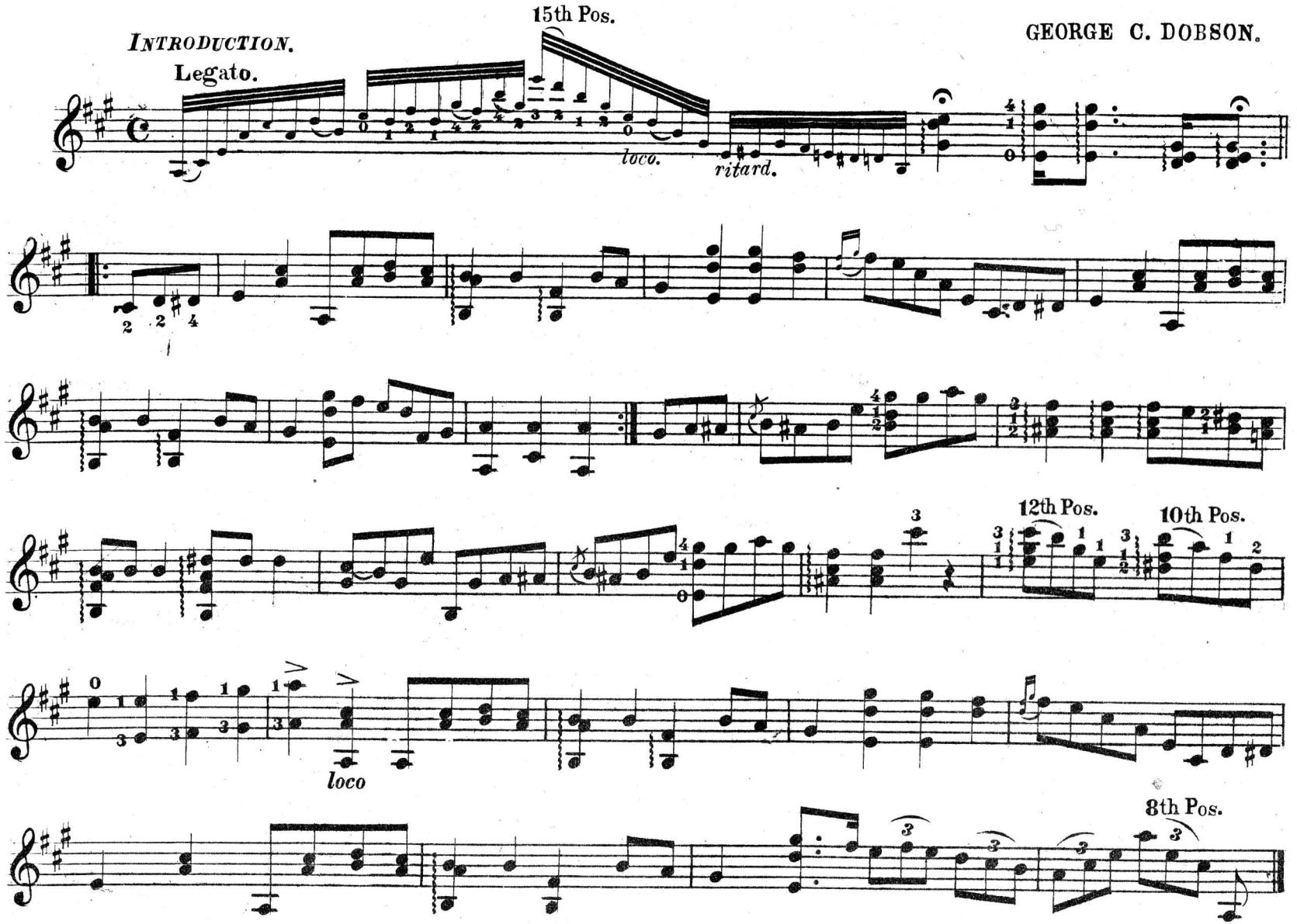
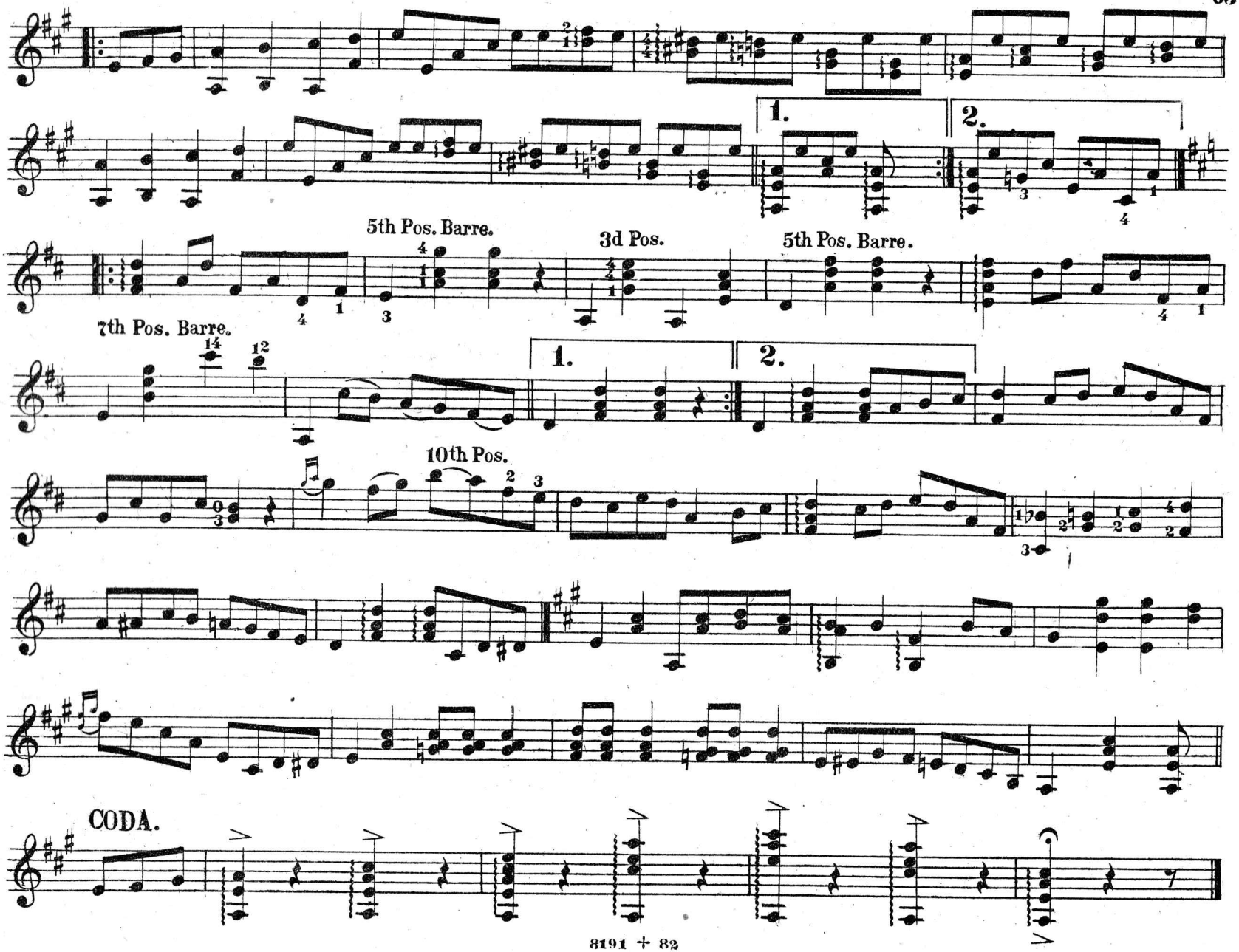


Angelus Polka.

4th. to B.

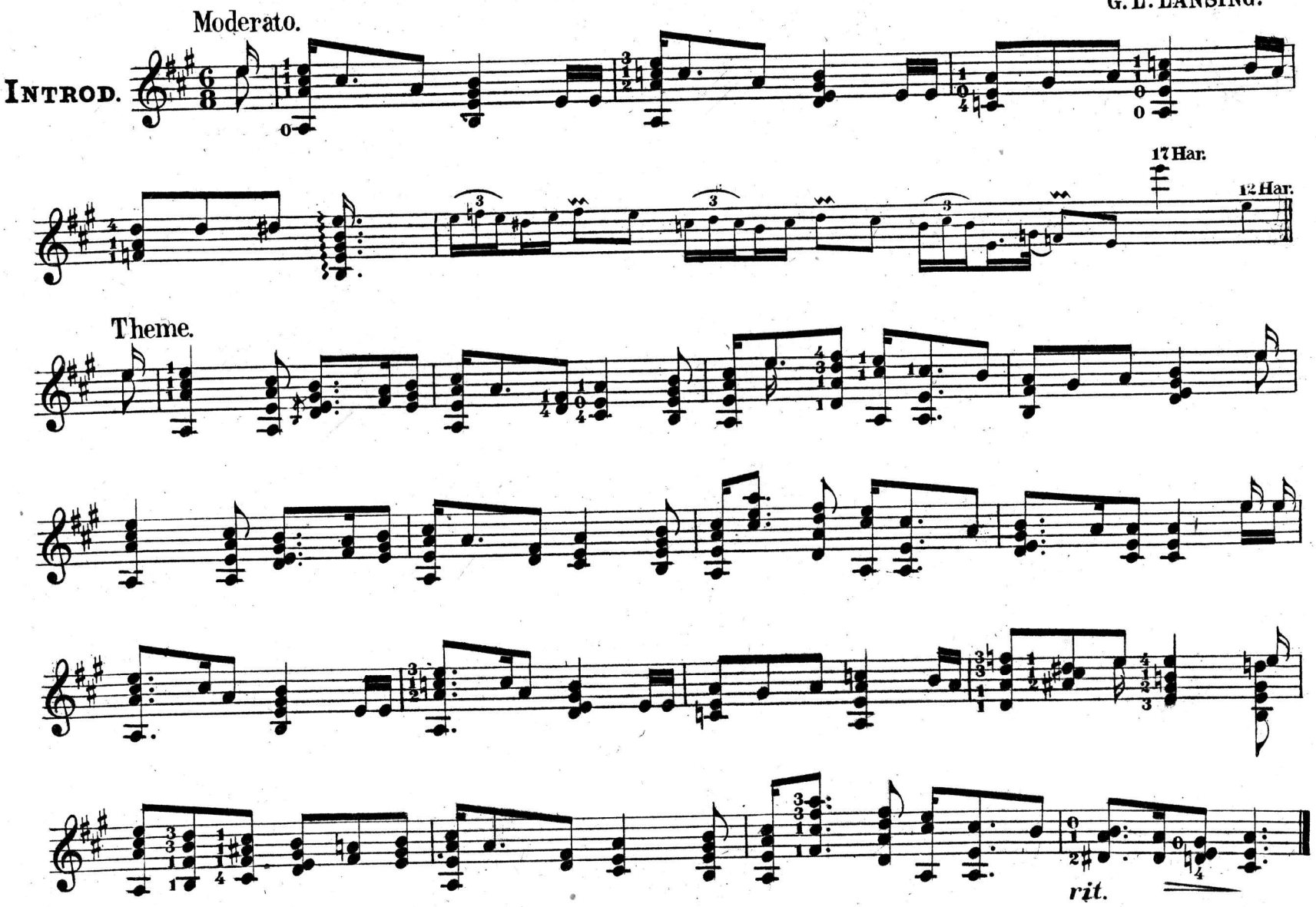
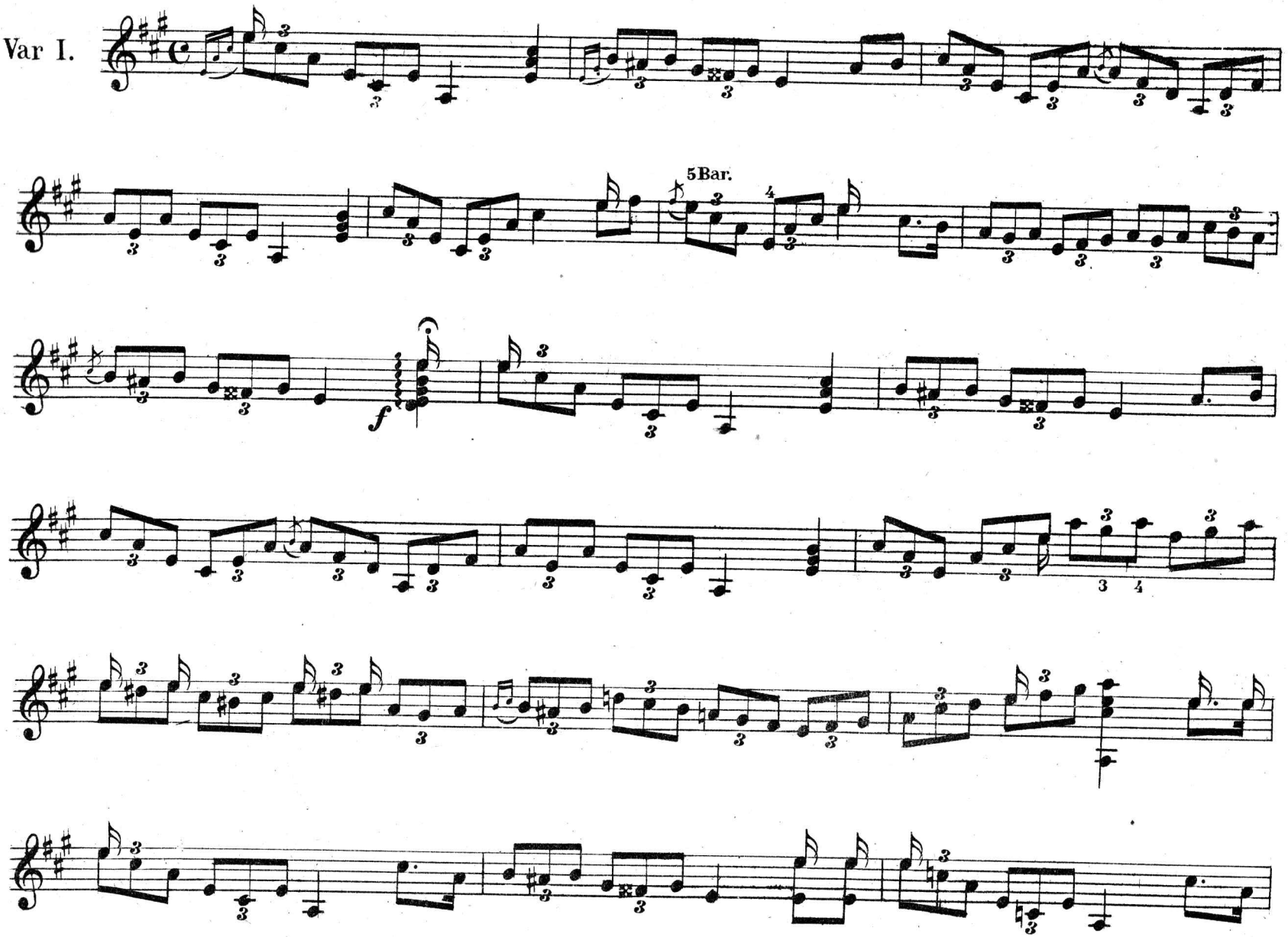
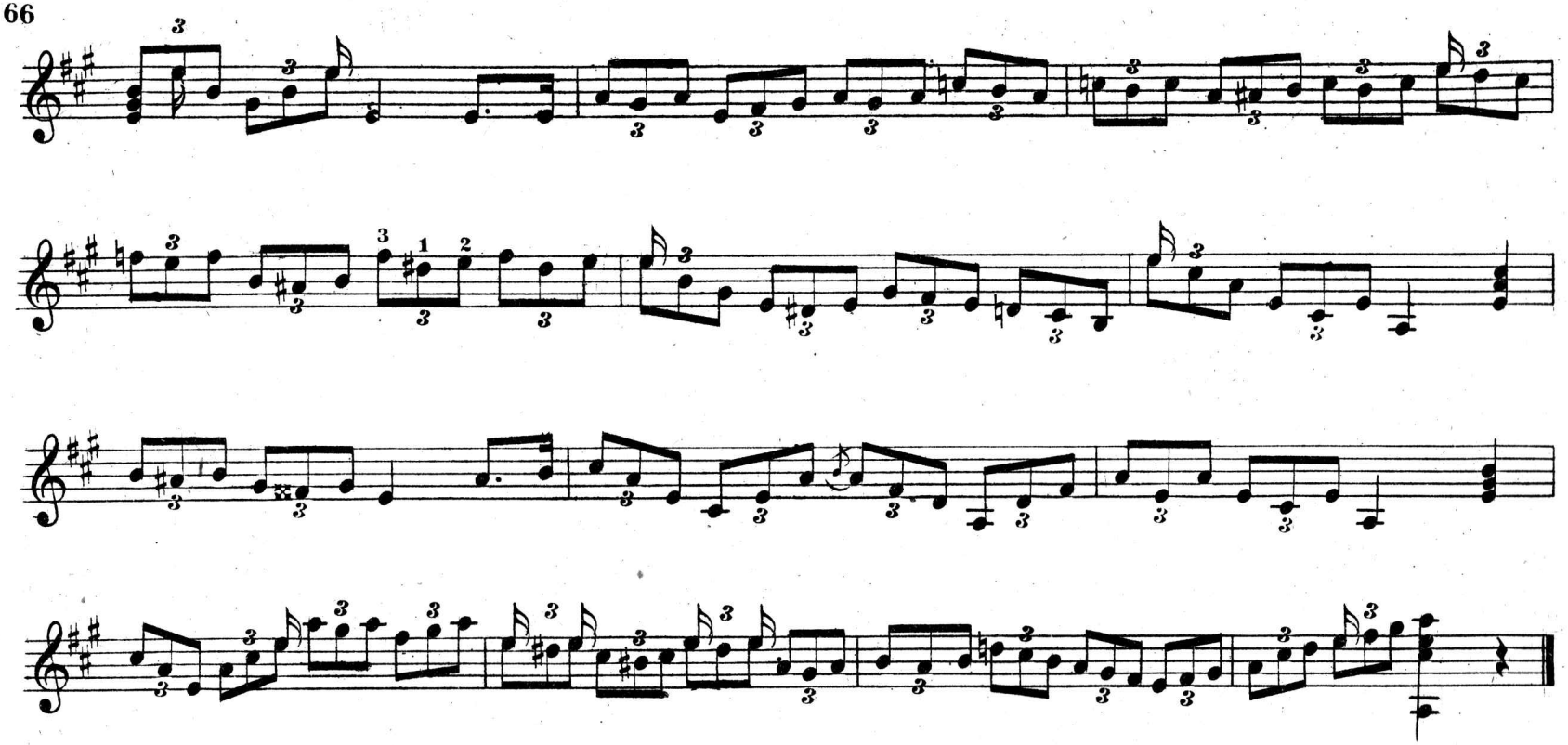
W. E. PIERPONT.

7B.
7B.
7B.
7B.
Fine.

The New Maud Schottische.

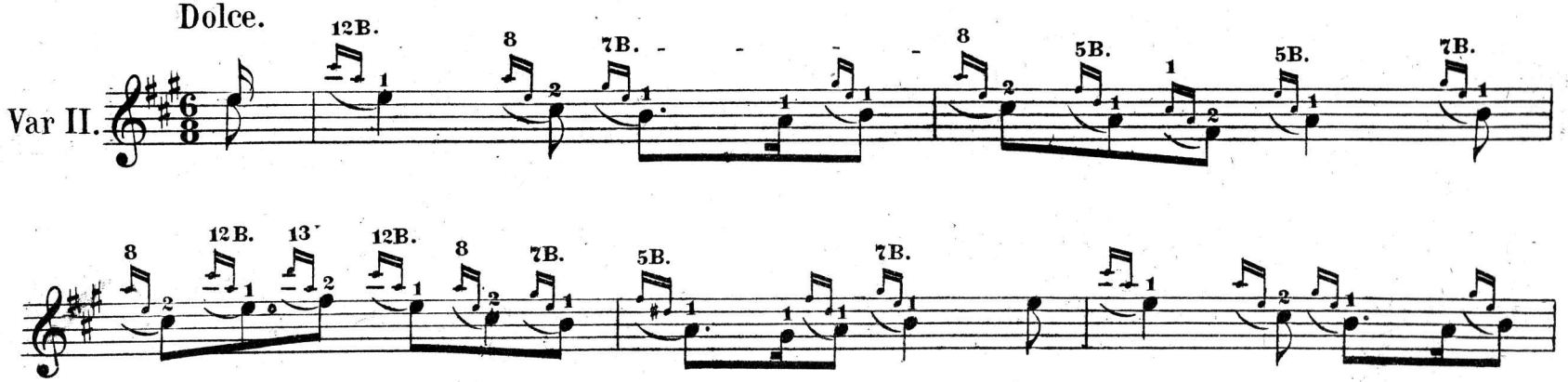
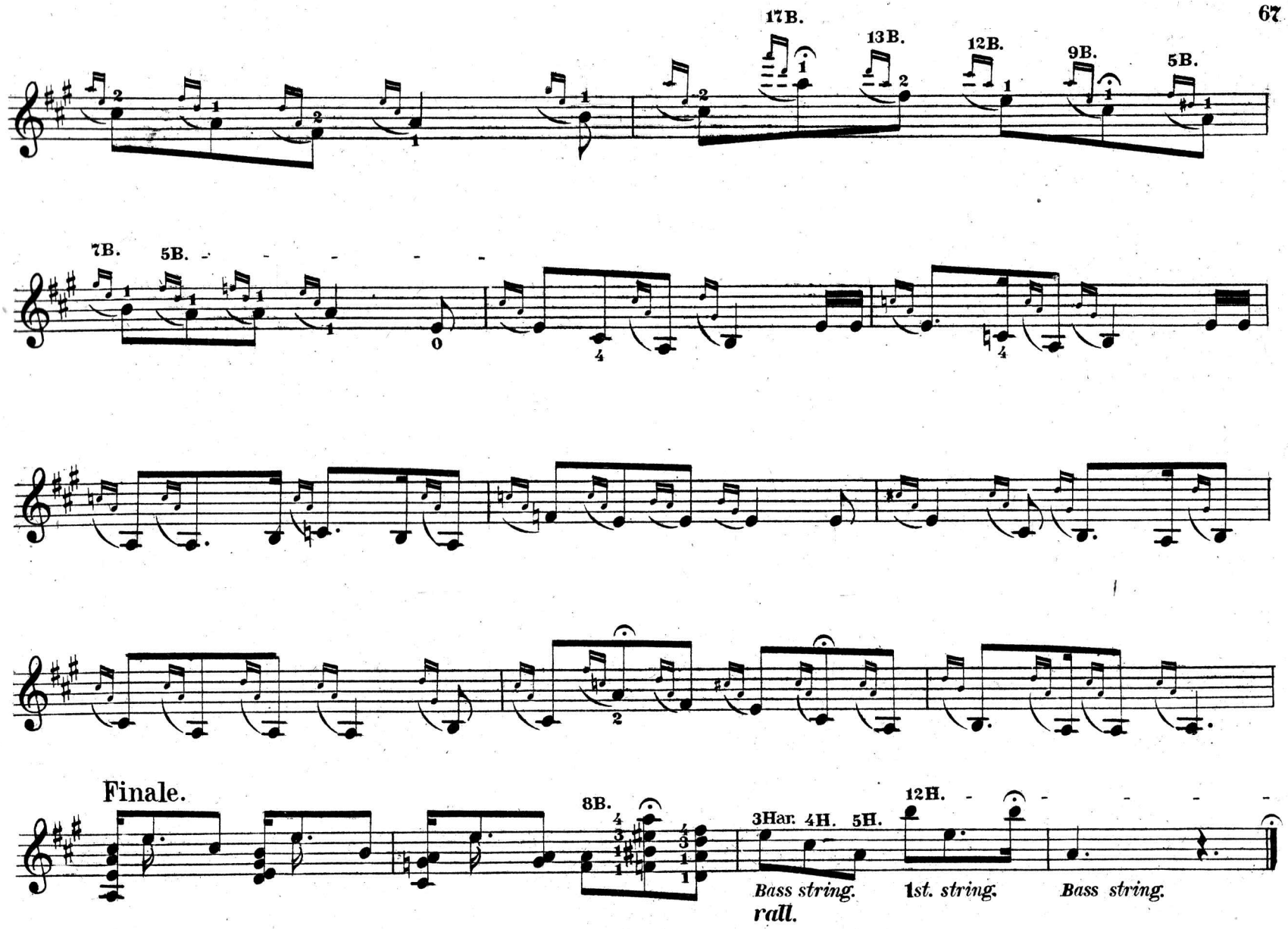
GEORGE C. DOBSON.

1.
2.
5th Pos. Barre.
3d Pos.
5th Pos. Barre.
7th Pos. Barre.
1.
2.
10th Pos.
CODA.

Bonnie Sweet Bessie.

VARIED.

G. L. LANSING.

Var I.

Dolce.

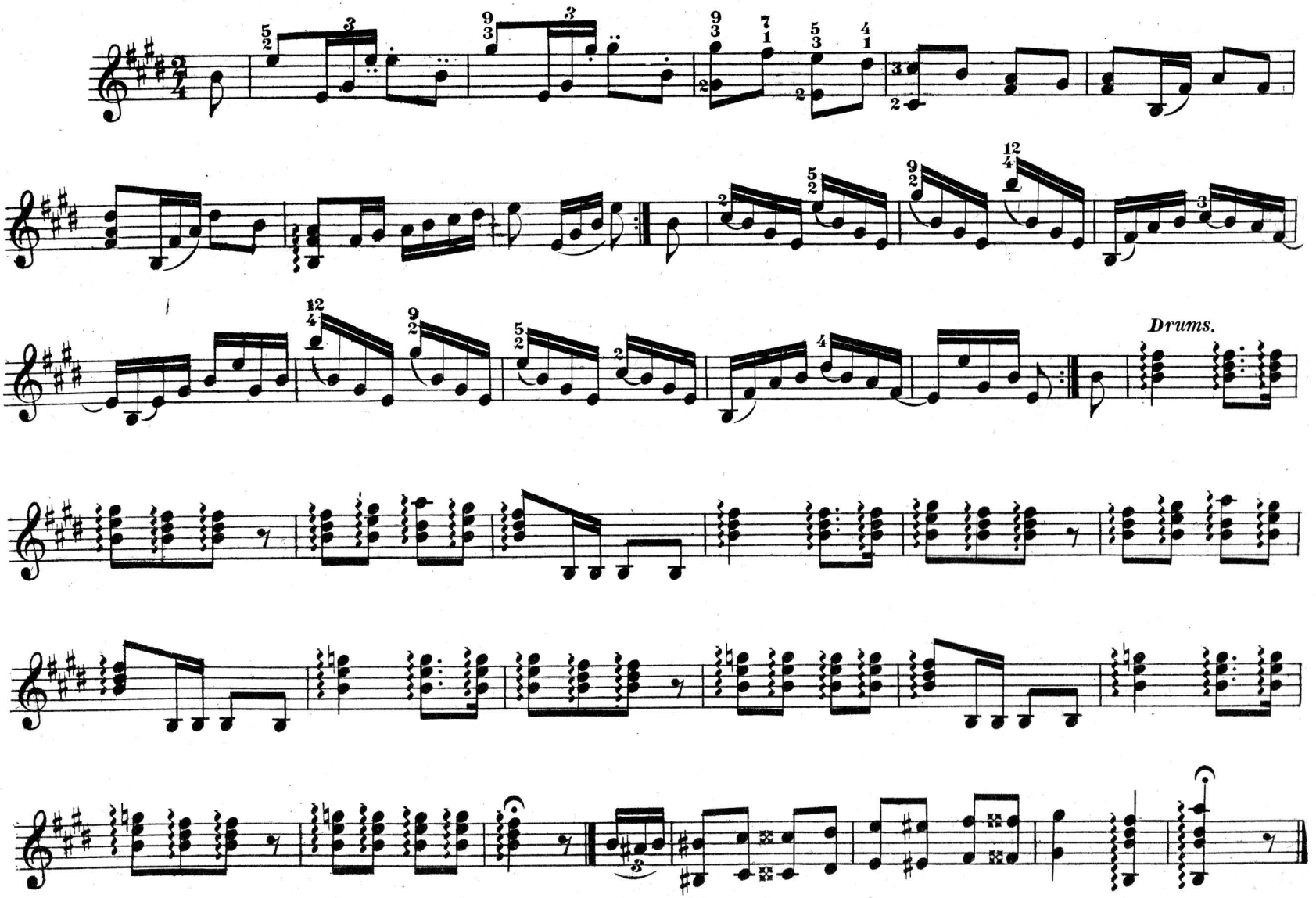
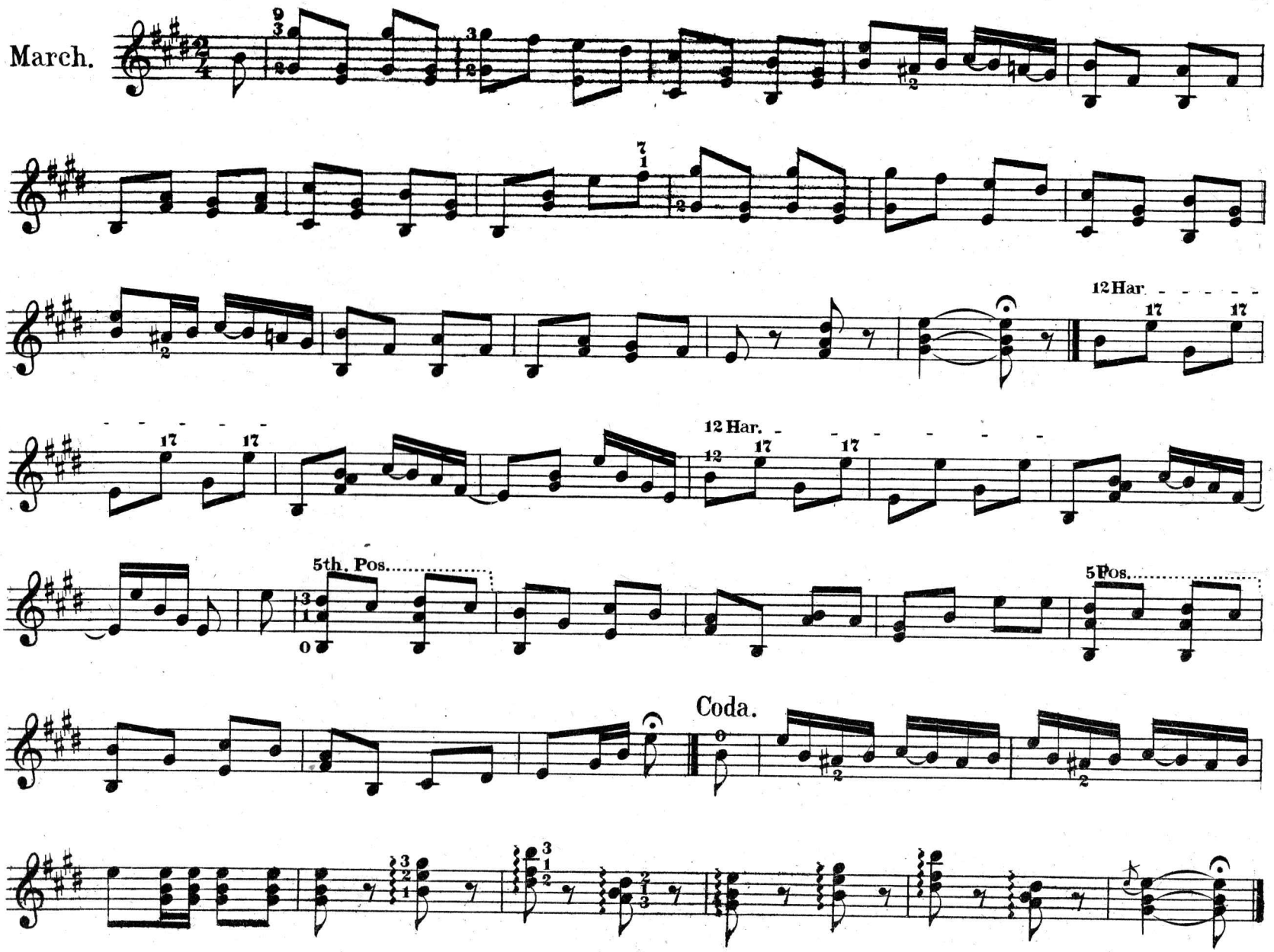
Var II.



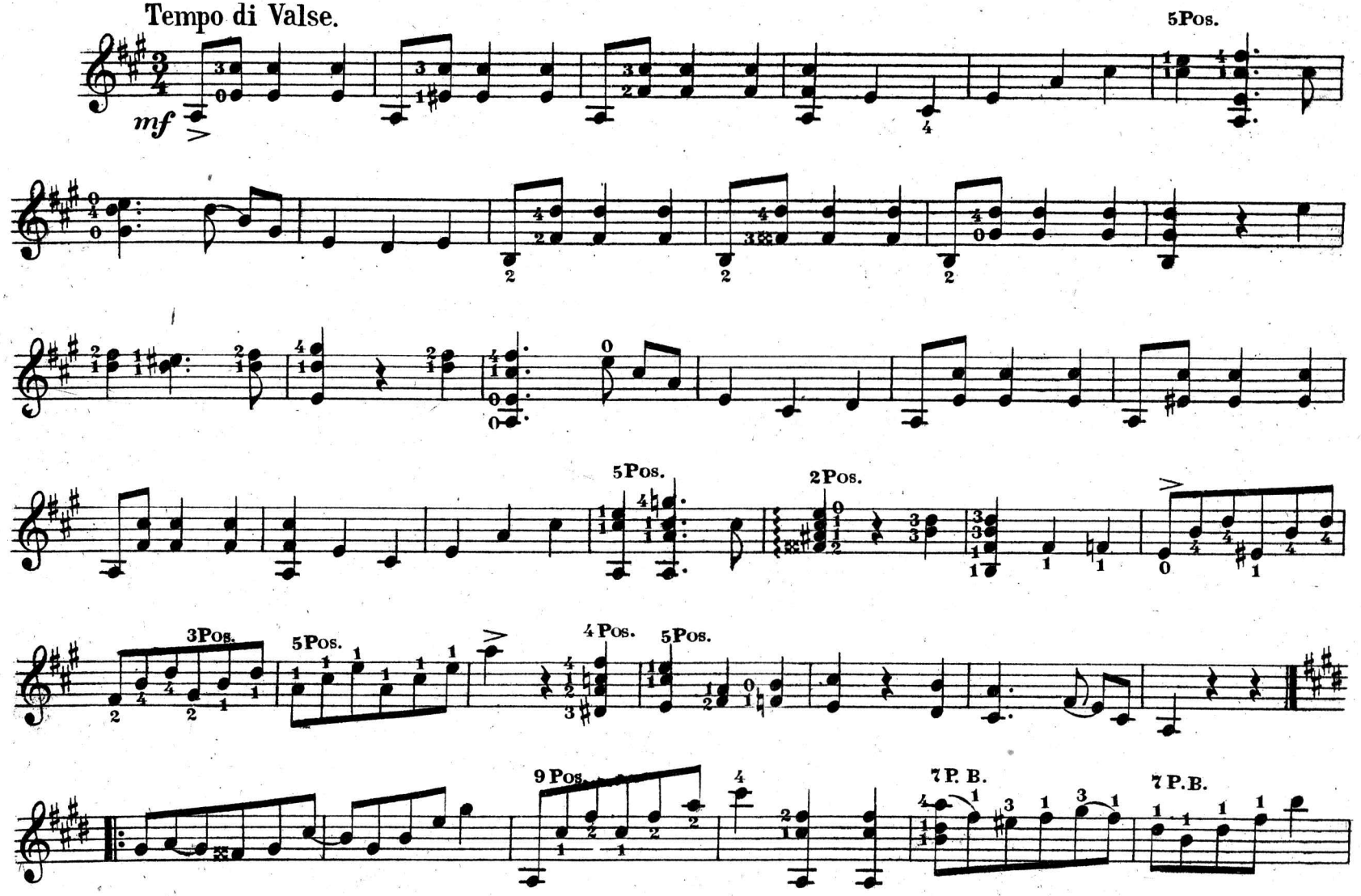
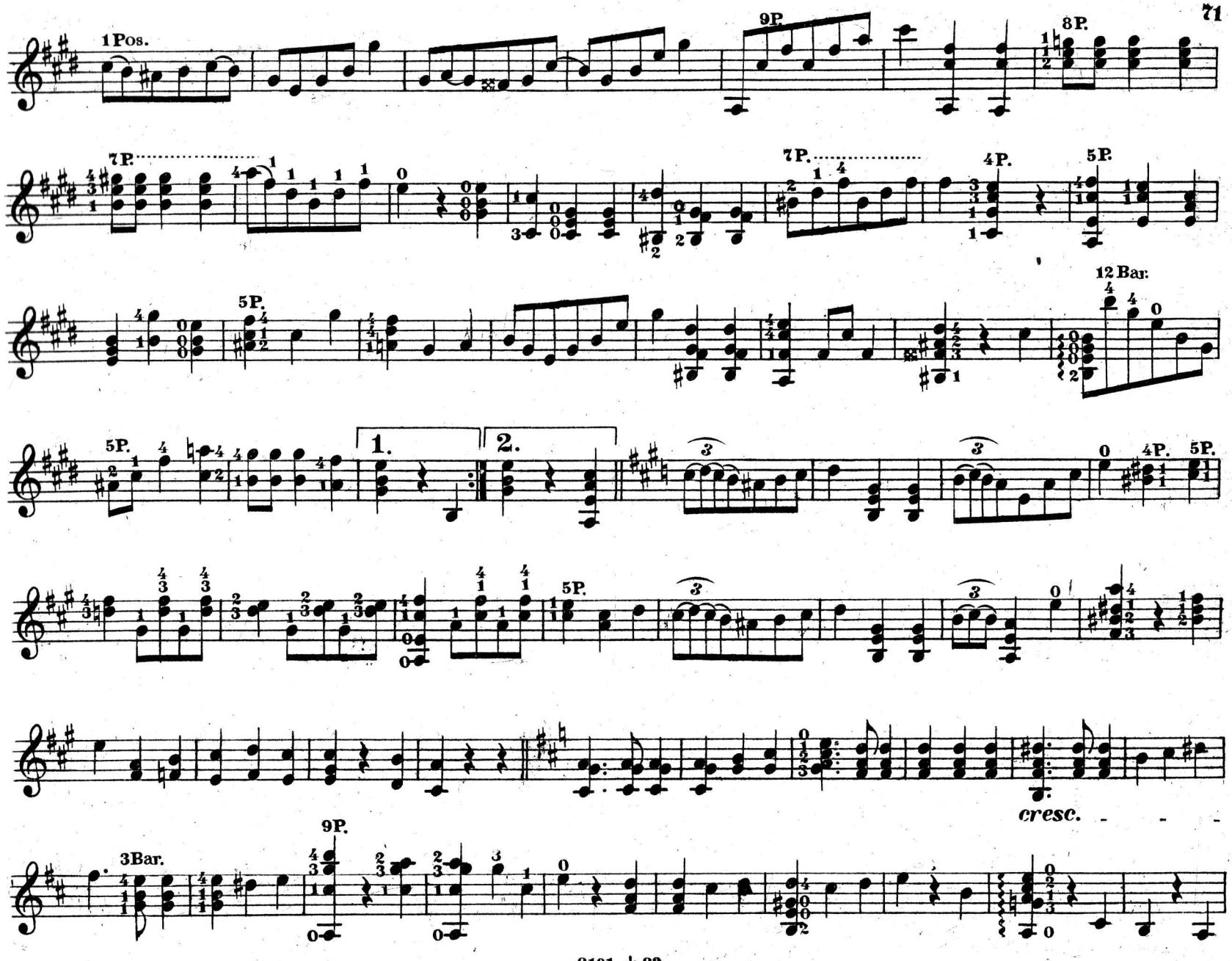
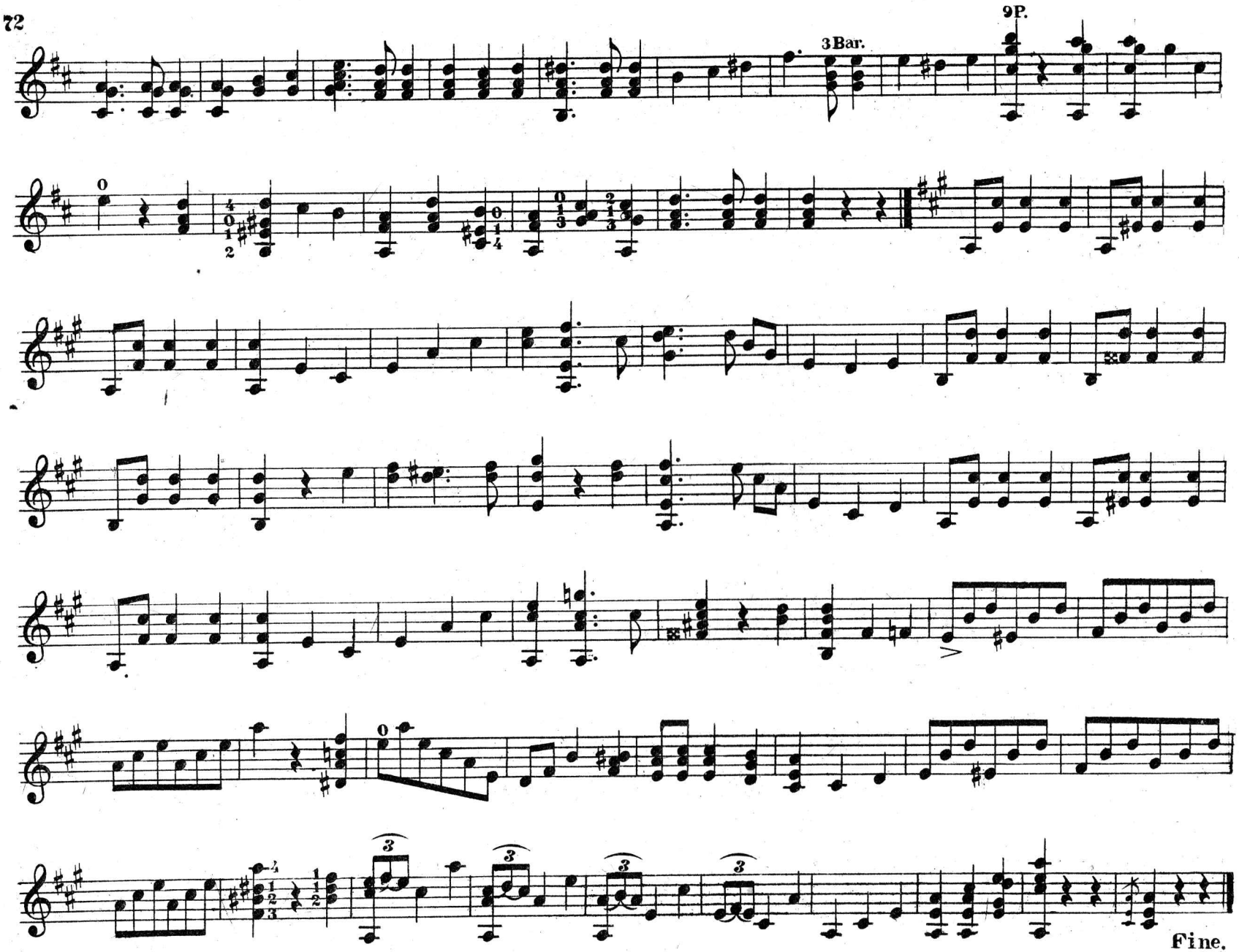
17B.
13B.
12B.
9B.
5B.
7B.
5B.
Finale.
8B.
3Har. 4H. 5H.
12H.
Bass string.
1st. string.
Bass string.
rall.

The Drum Solo.

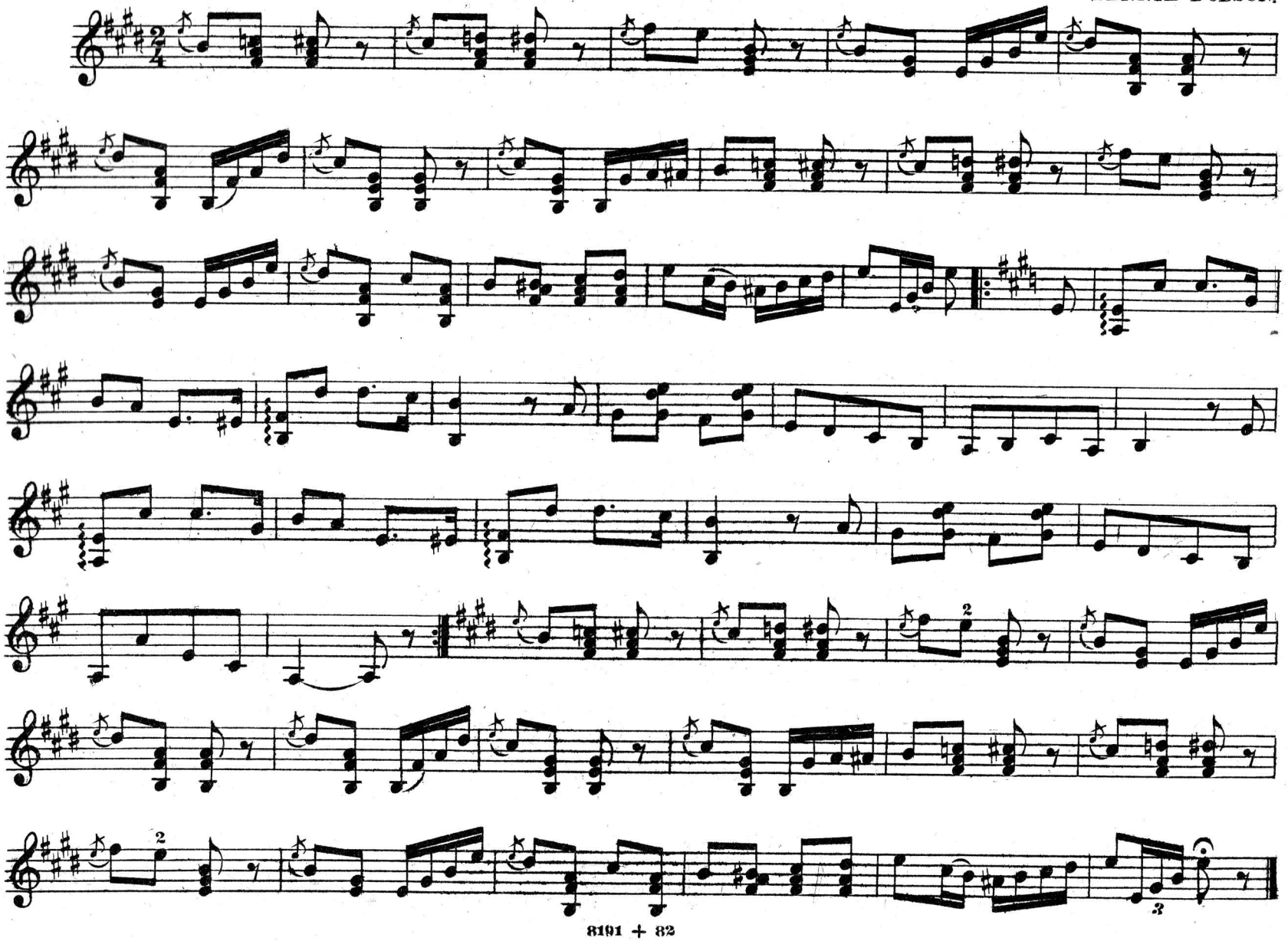
Tune 4th. to B.

Arr. by GEO. C. DOBSON.

March.
12 Har.
12 Har.
5th. Pos.
5 Pos.
Coda.

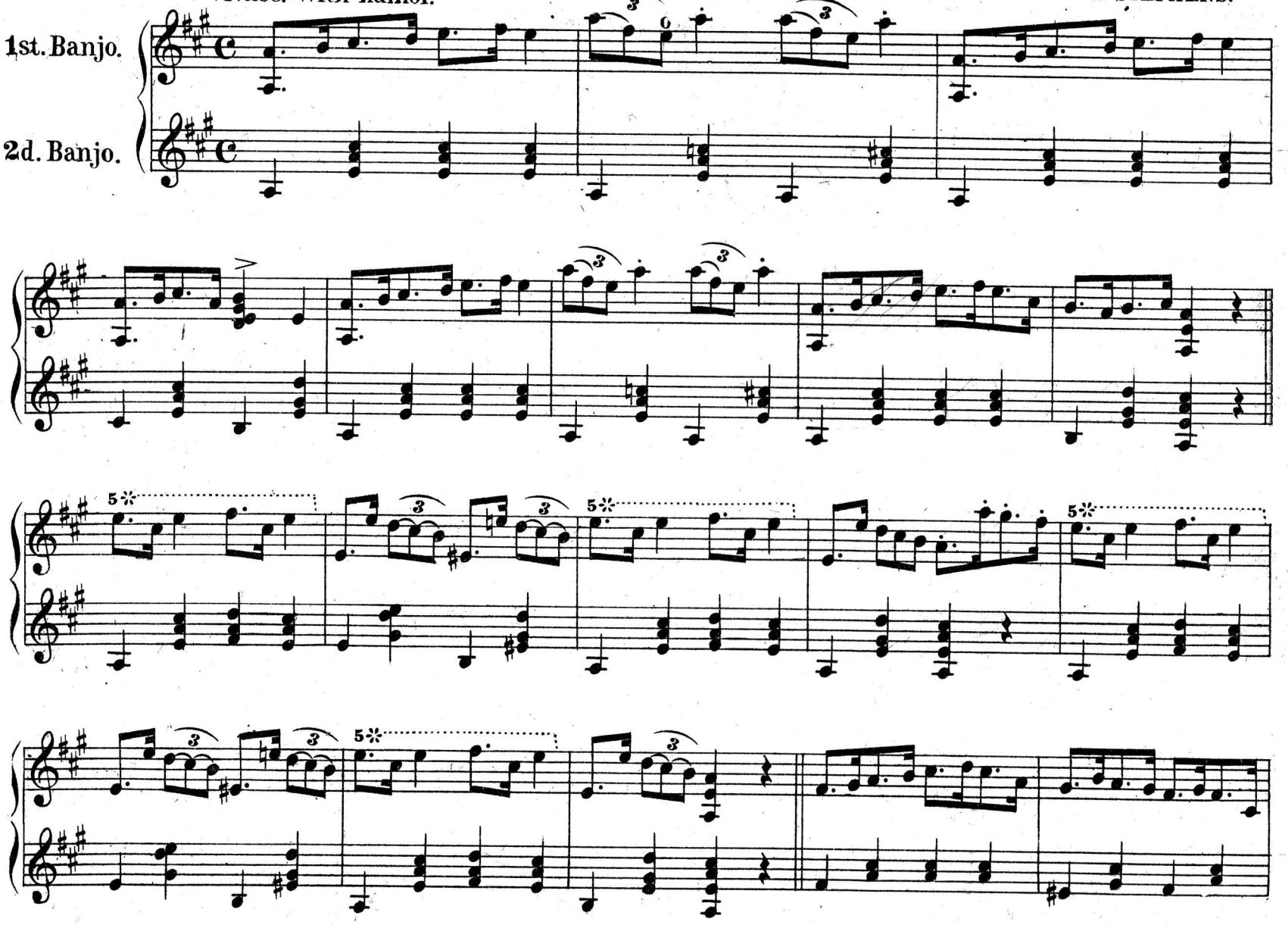
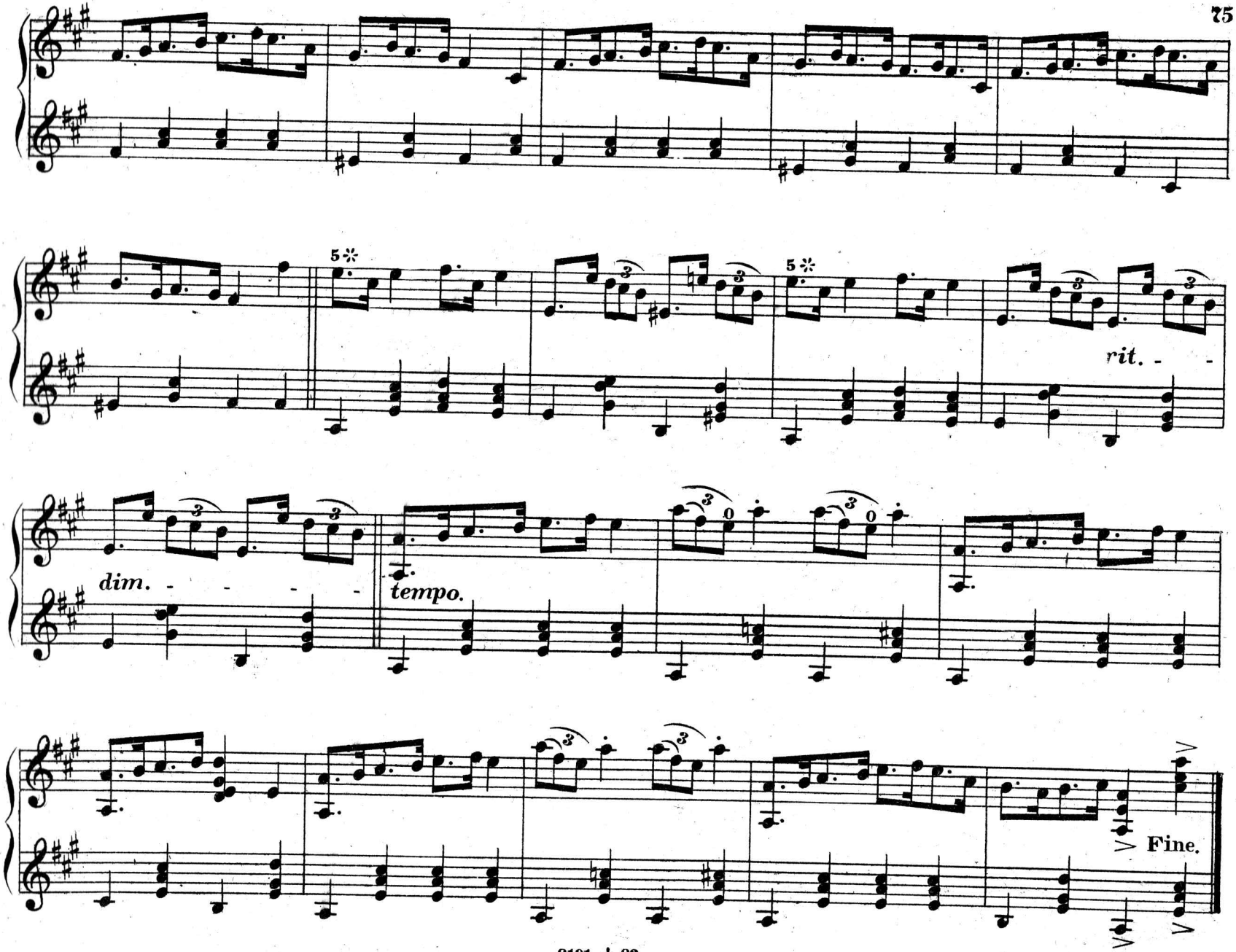
Jewel Waltz.

W. E. PIERPONT.

1 Pos.
9P.
8P.
7P.
7P.
4P.
5P.
5P.
12 Bar.
5P.
1.
2.
4P.
5P.
5P.
cresc.
3 Bar.
9P.

9P.
3 Bar.
Fine.

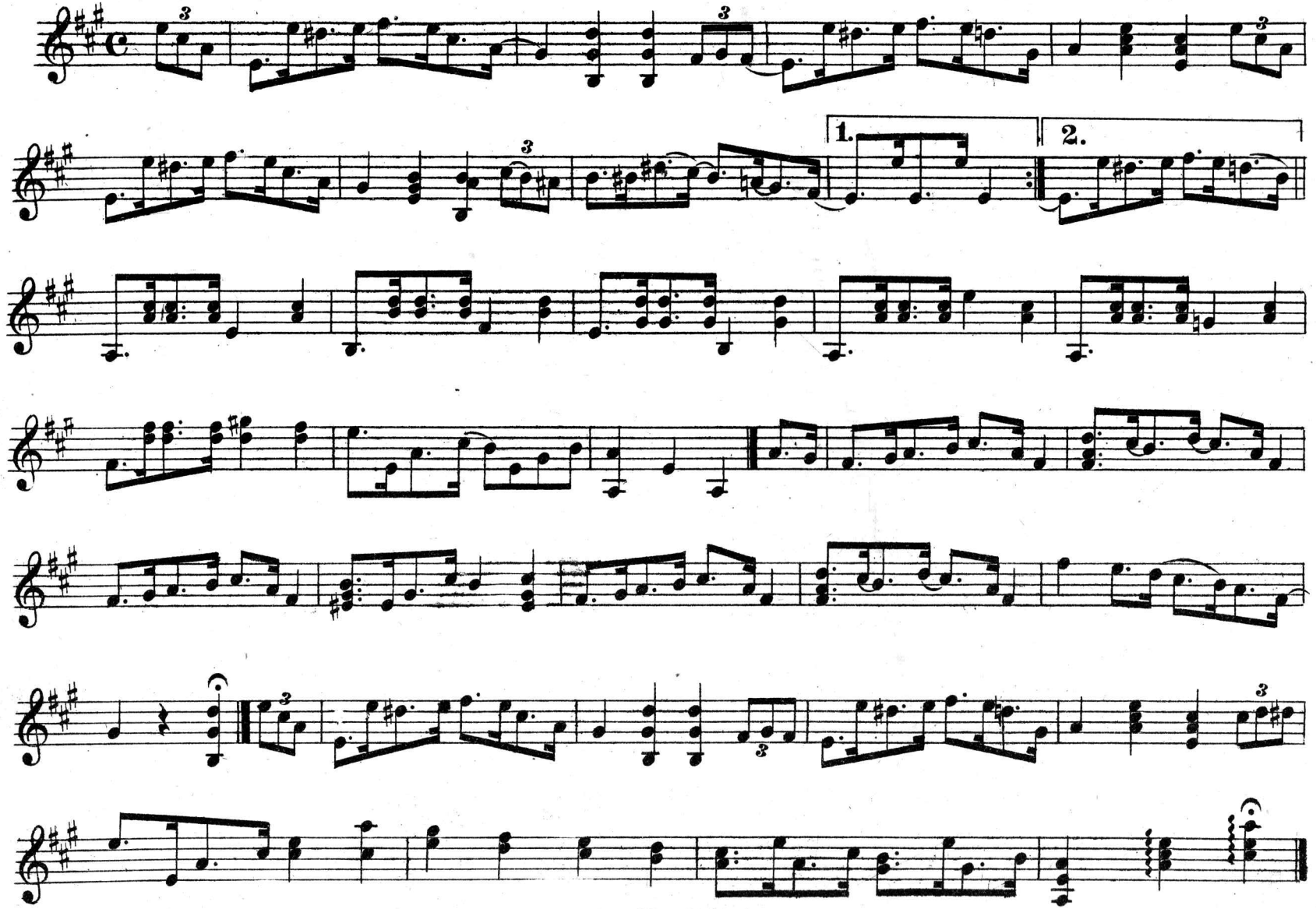
Banjo Tutor March.

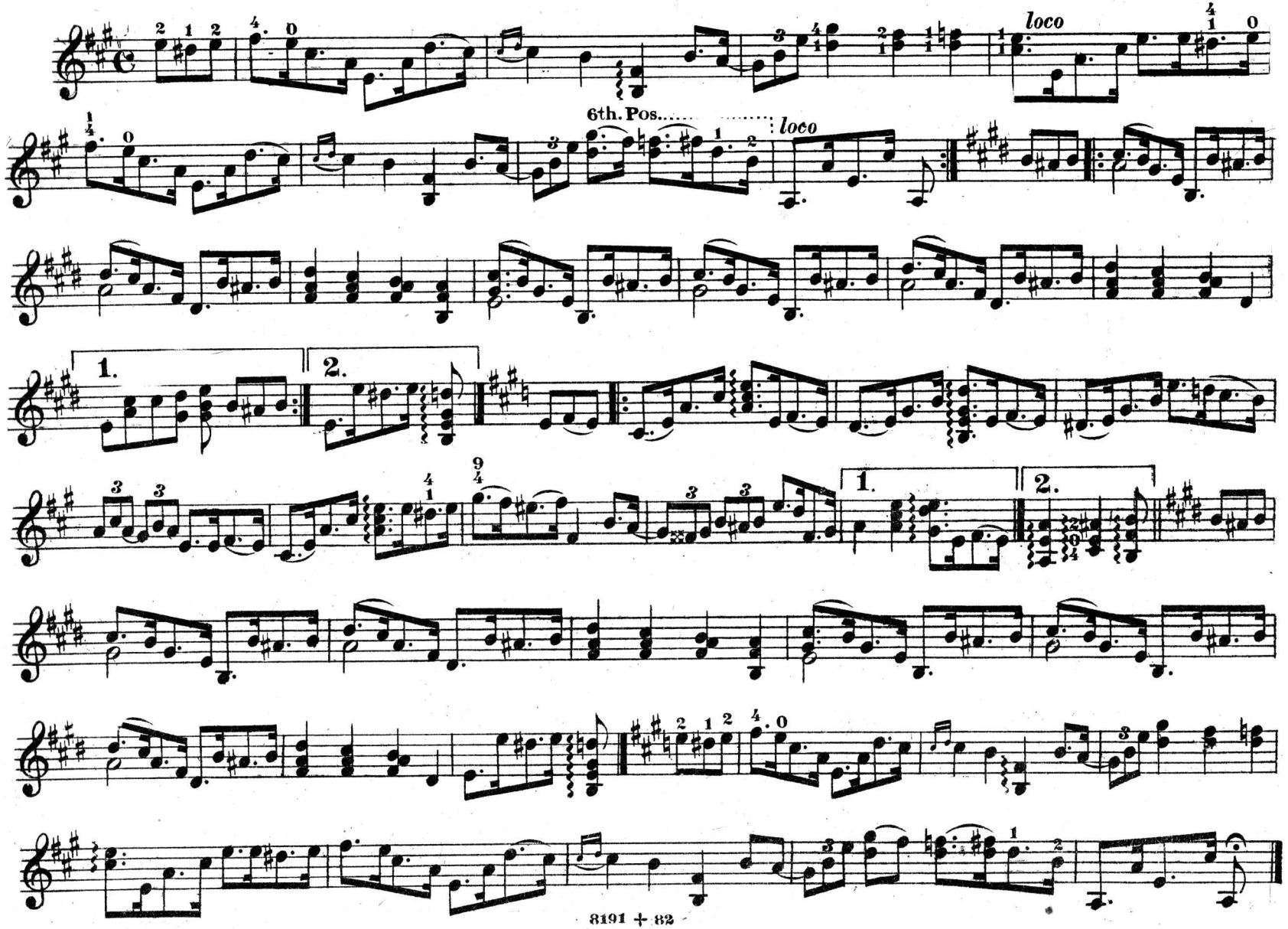
BENNIE DOBSON.

Dance "Light on the Levee." (Characteristic.)

Vivace. With humor.

G. STEPHENS.

5
5
rit.
dim.
tempo.
Fine.

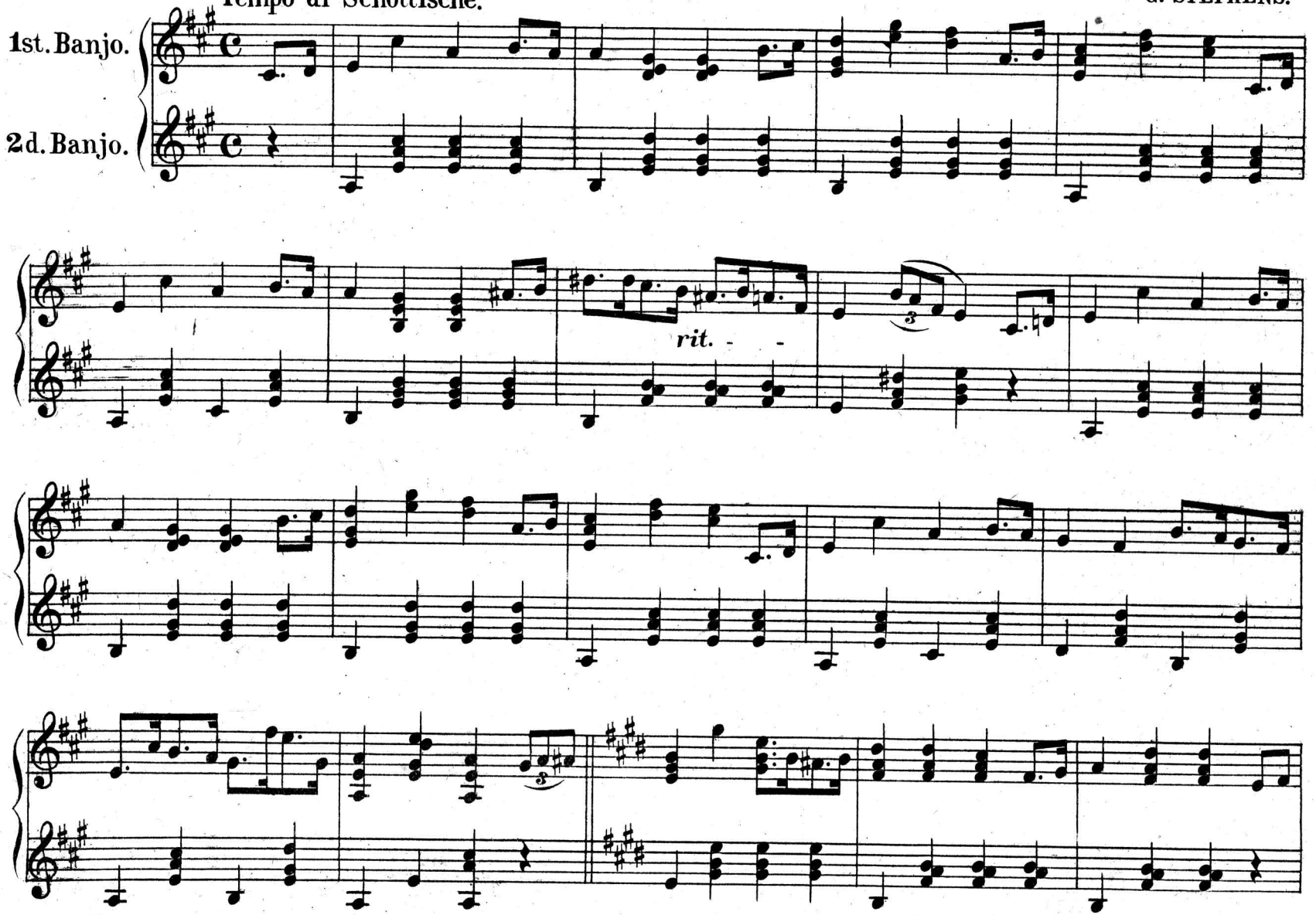
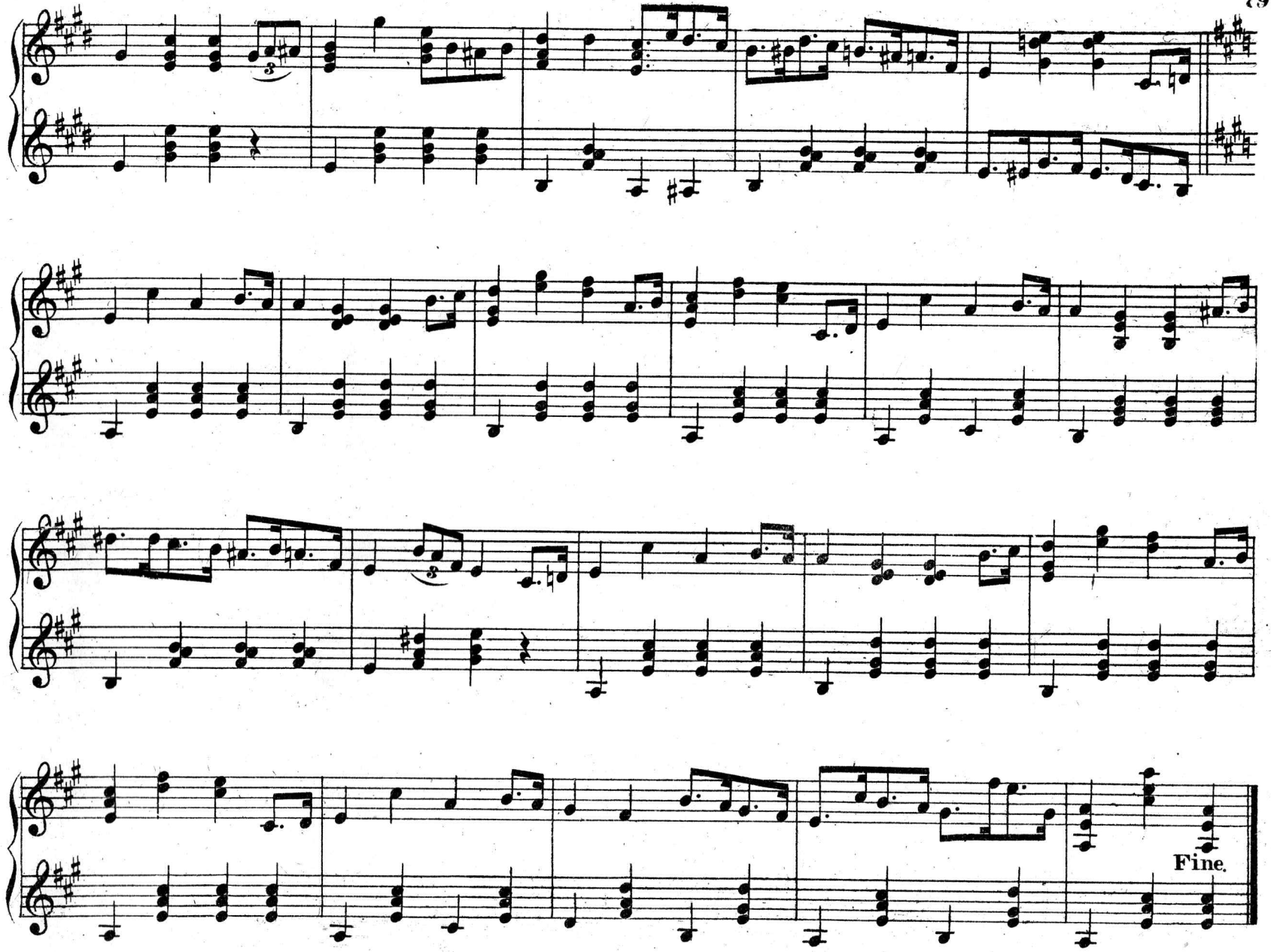
Royal Schottische.

BENNIE DOBSON.

The Crystal Schottische.

GEO. C. DOBSON.

The "Carrol" Schottische.

Tempo di Schottische.

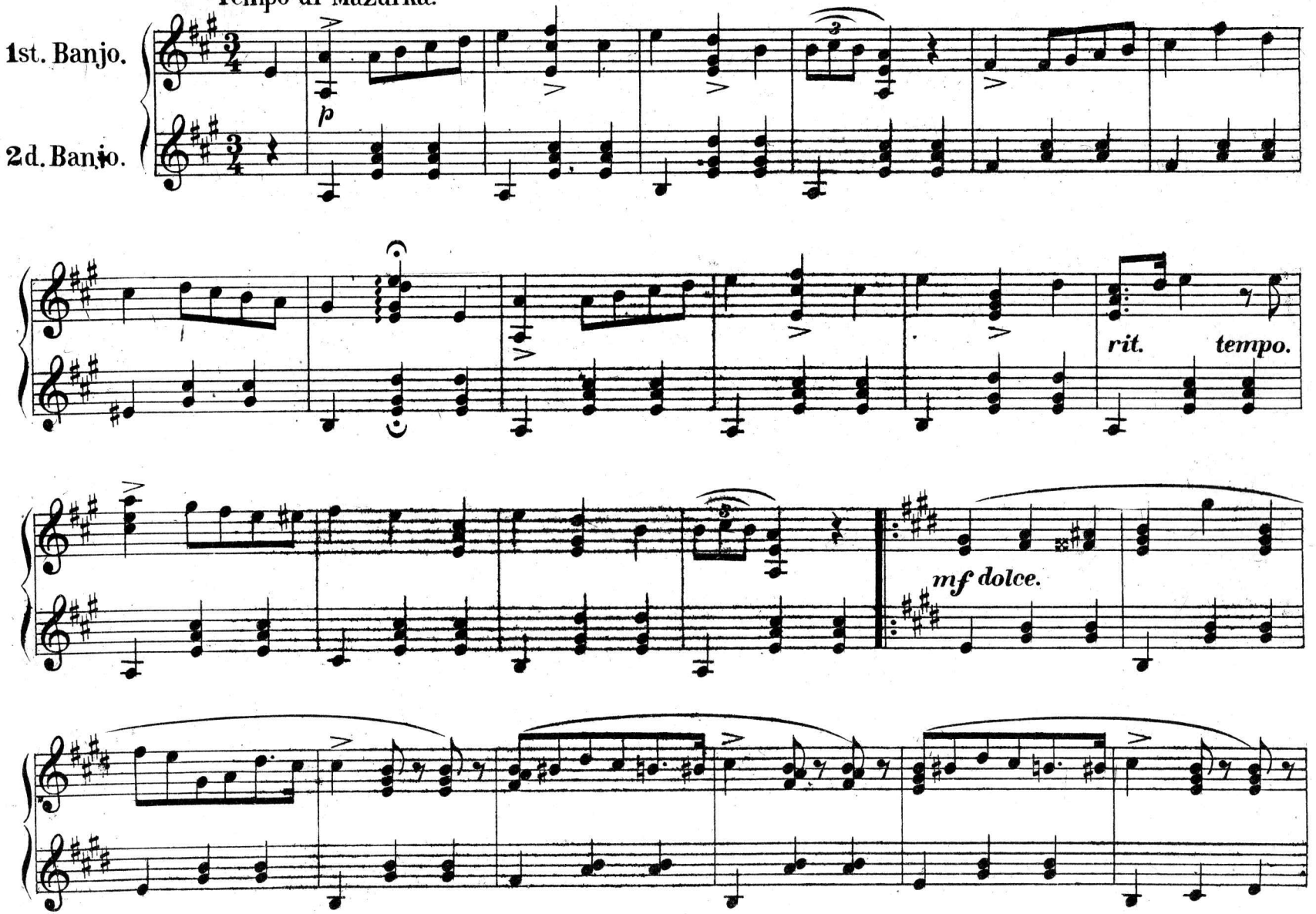
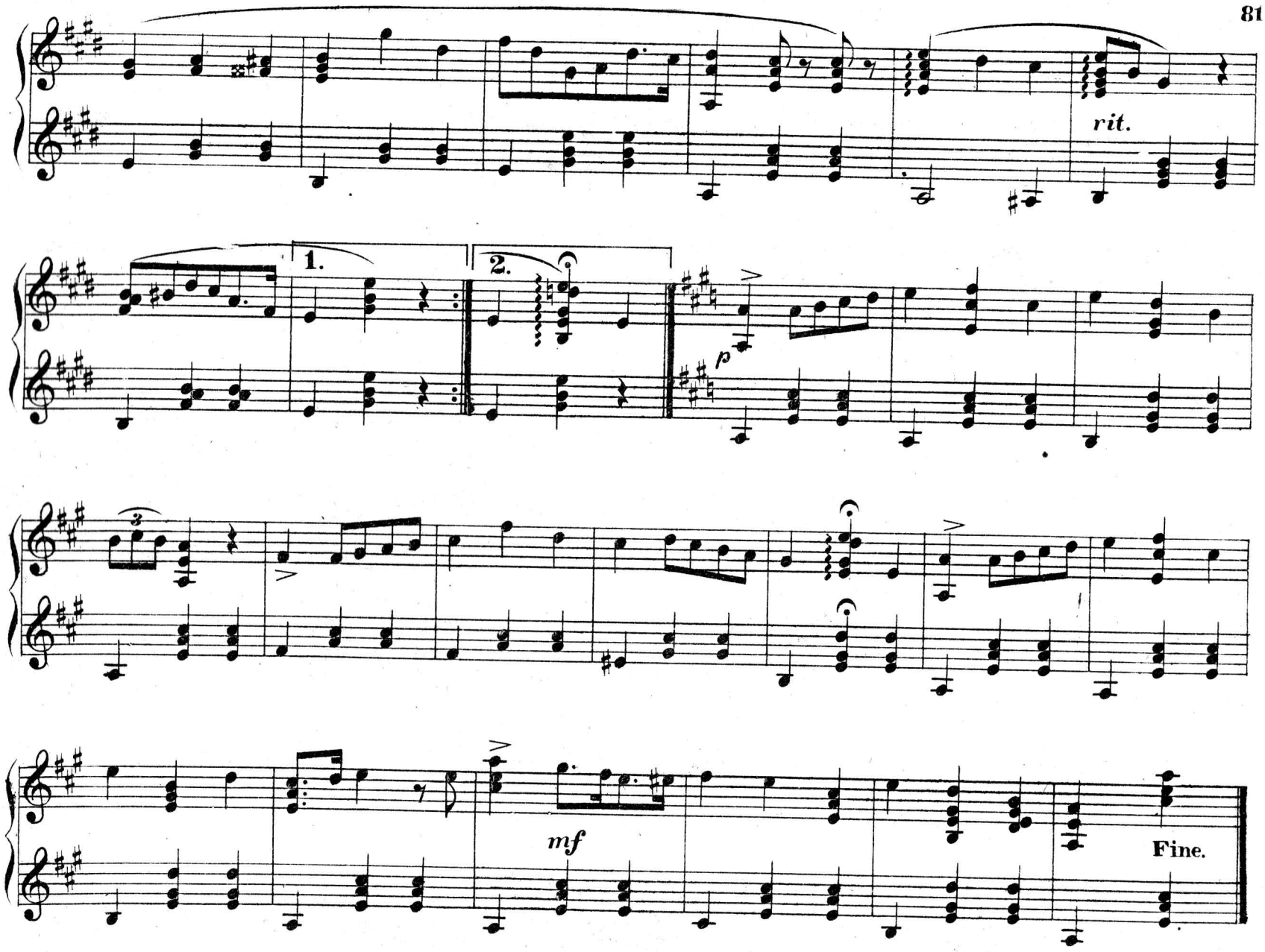
G. STEPHENS.



Fine.

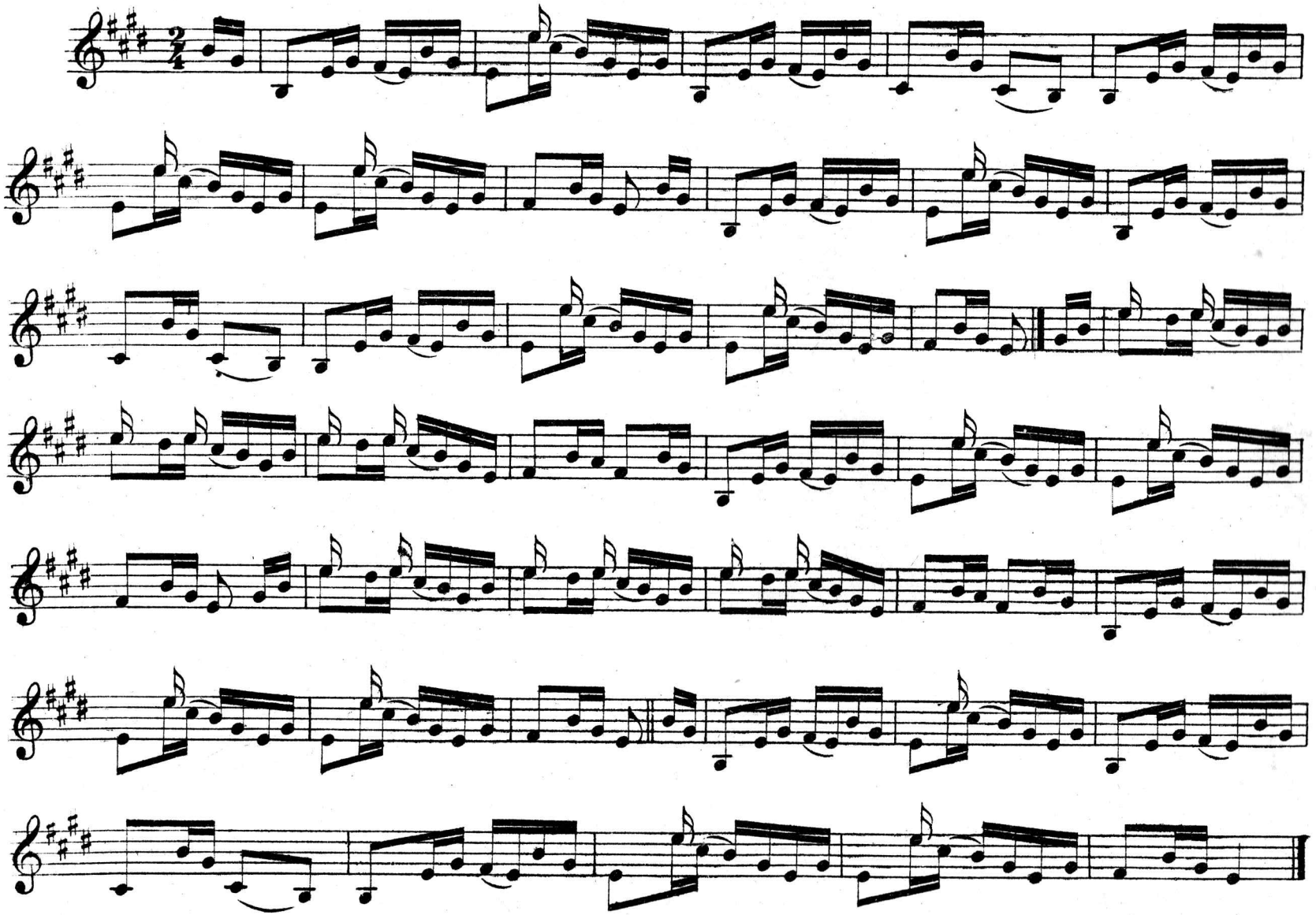
Castanet Dance.

G. STEPHENS.

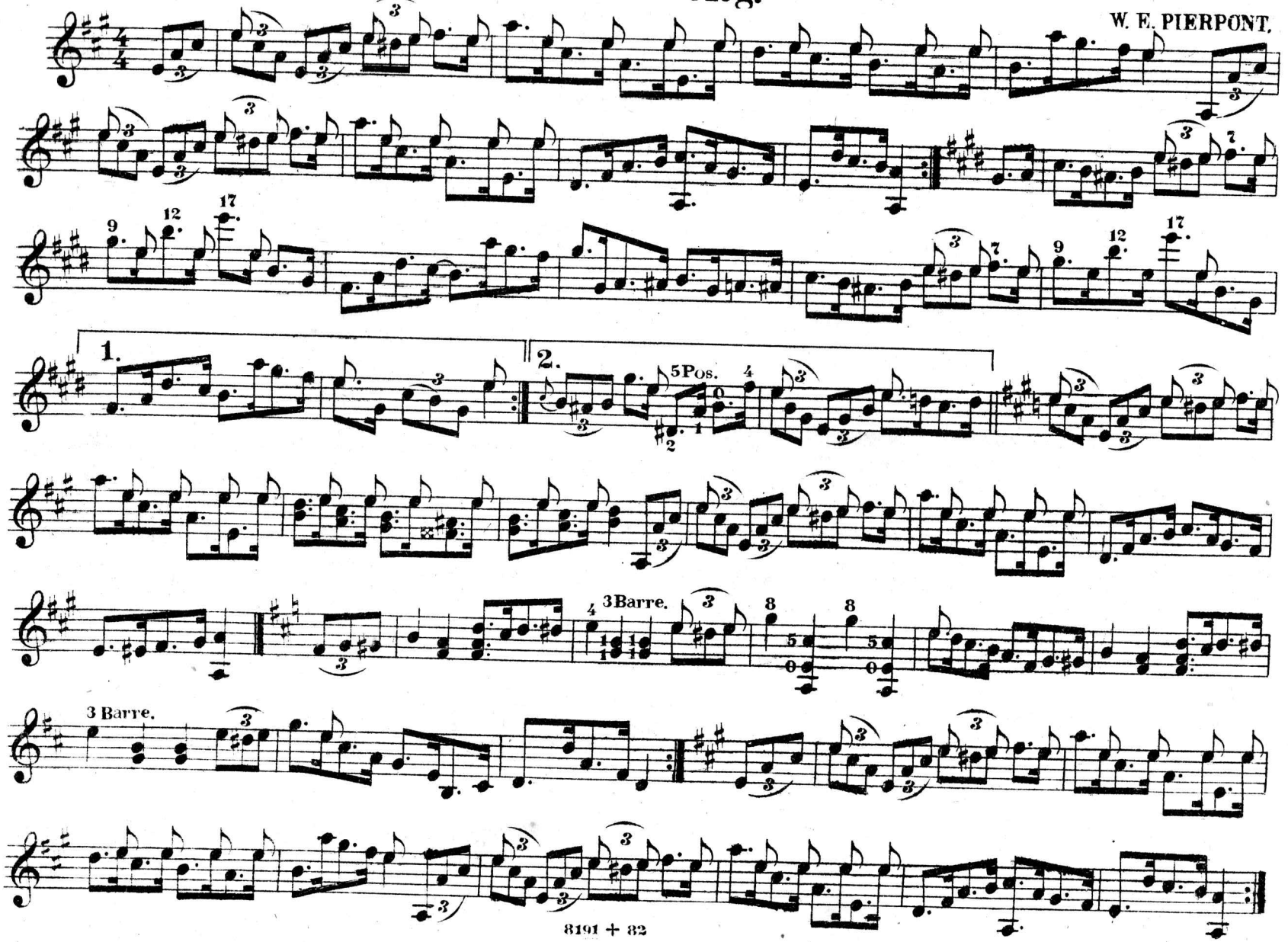
Tempo di Mazurka.

rit.
1.
2.
p
3
mf
Fine.

Shepard's Reel.

Tune 4th String to B.

S. SHEPARD.

Jubilee Clog.

W. E. PIERPONT.



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